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RATNAGIRI (1958-61)

VOLUME II

MEMOIRS OF THE
ARCHAEOLOGICAL SURVEY OF INDIA
NO. 80

RATNAGIRI (1958-61)

VOLUME II

By
Dr. (Mrs.) Debala Mitra
Director General

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PREFACE

The second volume of *Ratnagiri (1958-61)* deals with Monastery 2, Area in front of Monastery 2, Area to the south-east of Monastery 1, a single-winged monastery, bronze, copper and brass objects, sealings and impressions of monastic seals of Ratnagiri-mahāvihāra, miscellaneous sealings, plaques, moulds and a stamp, slabs with the text of the *Pratītyasamutpāda-sūtra* and sculptures found on the surface. Readers may recall that in the first volume were furnished the objective of the excavation, the description of the site and its environs, previous notices, historical survey and religious background and full details of the excavated Stūpa-area and Monastery 1 with their structural remains, monolithic *stūpas* and stone sculptures unearthed.

Once again I thank all the members of the team of the Archaeological Survey who toiled with me in the field at the time of the excavation and the village-people who helped us in every possible way. I am particularly beholden to Shri Kalachand Das, Photographer (now retired), Shri Ranjit Datta Gupta, Photo Officer (now retired), Shri Raj Kumar Sehgal, Senior Photographer, Shri Kamal Kumar Biswas, Surveyor, Shri Sanat Kumar Ghosh, Serveyor, Shri Lalit Kumar Jain, Drawing Officer and Shri Saktipada Chatterjee, Senior Artist, who prepared illustrations for the publication.

I am also thankful to Shri S. Ganesha Rao, Draftsman of the Survey, for conversion of measurements into metric system in both the volumes and to Shri Brij Bhushan Datta for typing out the entire manuscript.

I record my appreciation to Shri Chhering Dorje, Deputy Superintending Archaeologist, for assistance with the proof-reading in the initial stage.

My thanks are also due to Shri S. R. Varma, Administrative Officer of the Publication Section of the Archaeological Survey, who helped me in various ways while I was seeing this volume through the Press.

Thanks to the cooperation of the Press, this volume could be brought out within two years from the publication of the first. I take this opportunity to express my grateful thanks to Shri N. K. Gossain of Messrs N. K. Gossain & Co Private Ltd., Calcutta, for the keen interest taken by him at every stage of printing.

My daughter Dr. Mallar Ghosh assisted me in proof-reading all through.

New Delhi
15th August, 1983

Debala Mitra

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CCLVII.	A.	Head of a Bodhisattva
	B.	Head of Jambhala(?)
CCLVIII.	A.	Temple 5
	B.	Temple 5
CCLIX.	A.	Attendant of Mañjuśrī
	B.	Head of an attendant of Mañjuśrī
	C.	Fragment of a door-jamb relieved with the bust of a *nāga*
CCLX.		Dharmaśaṅkha-samādhi-Mañjuśrī(?)
CCLXI.	A.	*Stūpas* to the east and west of Temple 5
	B.	Temple 6 and *stūpas*
CCLXII.	A.	Mañjuśrī
	B.	Foot of an image
	C.	Tārā
CCLXIII.	A.	Buddha or Amoghasiddhi
	B.	Stūpa 61
CCLXIV.	A.	*Stūpas* to the east of Temple 6
	B.	*Stūpas* to the east of Temple 6
CCLXV.		*Stūpas* to the east of Temple 6
CCLXVI.		*Stūpas* to the east of Temple 6
CCLXVII.	A.	Stūpa 97
	B.	Stūpa 98
CCLXVIII.	A.	Tārā
	B.	Fragment of an image of Mārīchī
CCLXIX.	A.	Head of Buddha
	B.	Buddha
	C.	Vajrasattva
	D.	Head
CCLXX.	A.	Temple 1: sanctum and part of porch
	B.	Temple 1: porch
CCLXXI.	A.	Temple 1: carved bricks
	B.	Temple 1: carved bricks
	C.	Temple 1: carved bricks
CCLXXII.	A.	Temple 2: north and east sides of sanctum
	B.	Temple 3 and other structures
CCLXXIII.		Temples 2 and 3 and other structures
CCLXXIV.	A.	Lower part of an image of Buddha(?)
	B.	Forearm of an image
	C.	Decorated balusters
CCLXXV.	A.	Upper part of door-frame
	B.	Upper part of door-frame
CCLXXVI.	A.	Single-winged monastery
	B.	Single-winged monastery: central cell
CCLXXVII.	A.	Image of Buddha
	B.	Back view of A
CCLXXVIII	A.	Buddha
	B.	Buddha
CCLXXIX	A.	Buddha
	B.	Buddha

CCLXXX.	A.	Buddha
	B.	Buddha
CCLXXXI.	A.	Ratnasambhava(?)
	B.	Head of Buddha
	C.	Feet of Buddha
CCLXXXII.	A.	Avalokiteśvara (?)
	B.	Mahārājalīlā-Mañjuśrī
CCLXXXIII.	A.	Mañjuśrī(?)
	B.	Bodhisattva
CCLXXXIV.	A.	Tārā
	B.	Tārā
CCLXXXV.	A.	*Stūpa*
	B.	*Stūpa*
	C.	*Stūpa*
CCLXXXVI.	A.	*Stūpa*
	B.	Finials
CCLXXXVII.	A.	Lower part of a *stūpa*
	B.	Flowers
CCLXXXVIII.	A.	Umbrellas: side view
	B.	Umbrellas: top view
CCLXXXIX.	A.	Umbrellas: side view
	B.	Umbrellas: top view
CCXC.		Miscellaneous metal objects
CCXCI.	A.	Diamond-shaped and triangular objects
	B.	Decorated bands
CCXCII.		Miscellaneous metal objects
CCXCIII.	A.	Seal: top and bottom sides
	B.	Positive view of the bottom side of A
	C.	Seal: side view
	D.	Seal: bottom side
	E.	Positive view of D
CCXCIV.	A.	Ratnasambhava(?)
	B.	Ratnasambhava(?)
CCXCV.	A.	Krishṇa-Yamāri
	B.	Jambhala
CCXCVI.	A.	Umbrellas
	B.	Umbrellas: side view
	C.	Umbrellas: top view
CCXCVII.	A.	Umbrellas: side view
	B.	Umbrellas: top view
	C.	Inscribed band
CCXCVIII.	A.	Umbrellas
	B.	Triangular objects
CCXCIX.	A.	Mañjuśrī
	B.	Bodhisattva
CCC.	A.	*Stūpa*
	B.	Upper part of a *stūpa*
CCCI.	A.	Vishṇu
	B.	Devī
CCCII.		Sealings of Ratnagiri-mahāvihāra

CCCIII. Sealings and impressions of seals of Ratnagiri-mahāvihāra

CCCIV. A. Sealings of Ratnagiri-mahāvihāra
B. Sealings

CCCV. A. Sealings of Ratnagiri-mahāvihāra
B. Sealings of Ratnagiri-mahāvihāra

CCCVI. A. Sealings
B. Sealings

CCCVII. A. Sealings
B. Sealings

CCCVIII. A. Sealings
B. Sealings

CCCIX. A. Sealings
B. Seal-impression

CCCX. A. Seal-impressions
B. Sealing

CCCXI. A. Sealings
B. Sealings

CCCXII. A. Sealings of Ratnagiri-mahāvihāra
B. Seal-impressions

CCCXIII. A. Sealings
B. Plaque with seal-impressions
C. Seal-impression on B
D. Terracotta plaques

CCCXIV. A. Sealings and seal-impressions
B. Sealing

CCCXV. A. Sealing of Ratnagiri-mahāvihāra
B. Seal-impressions
C. Seal-impressions
D. Sealings
E. Seal-impression

CCCXVI. Moulds and stamp (along with their impressions)

CCCXVII. *Pratītyasamutpāda-sūtra* on two fragments (Reg. no. RTR-1, 597) of a khondalite slab

CCCXVIII. A. and B. Two fragments (left one is Reg. no. RTR-1, 598; right one is in the Indian Museum, Calcutta) of a khondalite slab bearing *Pratītyasamutpāda-sūtra*

CCCXIX. A. and B. Two fragments (left one is Reg. no. RTR-1 598; right one is in the Indian Museum, Calcutta) of a khondalite slab bearing *Pratītyasamutpāda-sūtra*

CCCXX. *Pratītyasamutpāda-sūtra* on three fragments (Reg. no. RTR-1, 627) of a khondalite slab

CCCXXI. *Pratītyasamutpāda-sūtra* on three fragments (Reg. no. RTR-1, 627) of a khondalite slab

CCCXXII. A. Inscription along the edge of Reg. no. RTR-1, 627
B. Inscription on the edge of Reg. no. RTR-1, 627
C. Damaged edge of the inscribed slab from Ratnagiri, now in the Indian Museum, Calcutta

CCCXXIII. A. Akshobhya
B. Buddha in *dhyāna-mudrā*

CCCXXIV.	A.	Buddha in *bhūmisparśa-mudrā*
	B.	Avalokiteśvara
CCCXXV.	A.	Buddha in *bhūmisparśa-mudrā*
	B.	Ashṭa-mahābhaya-Tārā
CCCXXVI.	A.	Avalokiteśvara
	B.	Tārā
CCCXXVII.	A.	Sambara
	B.	Six-armed image
CCCXXVIII.	A.	Jaṭāmukuṭa-Lokeśvara
	B.	Avalokiteśvara
CCCXXIX.	A.	Bust of Avalokiteśvara
	B.	Buddha in *bhūmisparśa-mudrā*
CCCXXX.	A.	Head of Buddha
	B.	Head of Buddha
	C.	Head of Buddha
CCCXXXI.	A.	Jaṭāmukuṭa-Lokeśvara
	B.	Khasarpaṇa
CCCXXXII.	A.	Mañjuśrī
	B.	Mañjuvara or Mañjughosha
CCCXXXIII.	A.	Maitreya (?)
	B.	Six-armed image
	C.	Head of Buddha
	D.	Buddha in *bhūmisparśa-mudrā*
CCCXXXIV.	A.	Avalokiteśvara
	B.	Avalokiteśvara
	C.	Avalokiteśvara
CCCXXXV.	A.	Avalokiteśvara
	B.	Lokanātha (?)
CCCXXXVI.	A.	Mañjuśrī
	B.	Heruka
CCCXXXVII.	A.	Tārā
	B.	Ashṭa-mahābhaya-Tārā
CCCXXXVIII.	A.	Tārā(?)
	B.	Vasudhārā(?)
CCCXXXIX.	A.	Avalokiteśvara
	B.	Avalokiteśvara
CCCXL.		Avalokiteśvara
CCCXLI.	A.	Buddha
	B.	Avalokiteśvara
CCCXLII.	A.	Avalokiteśvara(?)
	B.	Head of Jambhala
CCCXLIII.	A.	Bust of Mañjuśrī
	B.	Lower part of an image
CCCXLIV.	A.	Tārā(?)
	B.	Avalokiteśvara(?)
CCCXLV.	A.	Ārya-Sarasvatī(?)
	B.	Bodhisattva
CCCXLVI.	A.	Bodhisattva
	B.	Head of Buddha
CCCXLVII.	A.	Buddha in *vara-mudrā*

	B.	Buddha in *bhūmisparśa-mudra*
CCCXLVIII.	A.	Avalokiteśvara
	B.	Avalokiteśvara
CCCXLIX.	A.	Tārā
	B.	Head of a Bodhisattva
CCCL.	A.	Goddess
	B.	Chundā(?)
CCCLI.	A.	Lower part of an image of a Bodhisattva
	B.	Fragment of an image with Tārā
CCCLII.	A.	Buddha in *dhyāna-mudrā*
	B.	Tārā
CCCLIII.	A.	Buddha
	B.	Buddha
	C.	Bust of Avalokiteśvara
	D.	Bust of a Bodhisattva
CCCLIV.	A.	Bodhisattva
	B.	Jaṭāmukuṭa-Lokeśvara
	C.	Lower part of an image
	D.	Lower part of an image
CCCLV.	A.	Bust of a Bodhisattva
	B.	Lower part of an image of Buddha
	C.	Vajrasattva
CCCLVI.	A.	Head of Buddha
	B.	Mañjuśrī

CHAPTER SEVEN

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MONASTERY 2

THE excavation (pls. CLXXXIX and CXC) on the west side of Monastery 1 revealed the remains of a monastery which has been numbered as 2 (pl. 9).

1. GENERAL OBSERVATIONS

Separated from Monastery 1 by a passage, the minimum width of which is nearly 3·65 m., is Monastery 2 (pls. CXCI-CXCV and CXCVII) of Period III (below, p. 267). Like Monastery 1, it faces the south and has an analogous plan, but it had no upper storey and was designed on a smaller scale. Further, it had a very little embellishment. The state of its preservation (pls. CXCI, CXCII and CXCIII) is even worse, as due to the establishment of the modern habitation of the Paṇḍās in its immediate proximity on the western side, it has been ruthlessly robbed of its building-material. Indeed, scanty remains (pls. CXCI and CXCII) of the western wing, the western half of the southern wing and the entrance-complex are now extant. In fact, the partition-wall between Cells 17 and 18 and all the walls of Cell 14 and of the front porch have practically disappeared.

Despite these, Monastery 2 of Period III is remarkable for a few singular features which are not found in Monastery 1. Thus, the moulded base of its peripheral (exterior side) walls is pleasingly relieved with stepped insets at regular intervals (pl. CXCVII). A unique feature of the cells of the east flank of this monastery is the existence of a raised platform (*kakshāsana*) made in the thickness of the peripheral (i.e. back) wall. Each of these platforms is lighted by a balustraded window of a pleasing design and is provided with a stone channel for draining out water.

There is an affinity between this monastery in its Period III and Monastery 1 of Period II in the use of arches, design of door-frames and the *khurā*-shaped moulding at the base of the walls flanking the door-frames. The ceilings of the cells of the entire monastery of Period III appear to have been of arcuate construction. The bricks of the arches forming the lowest course of the ceilings are specially cut to obtain the curvature required for the semicircular ceiling. The use of arches was, however, not a special feature of the monastic establishment of Ratnagiri; for, the remnants of arched vaults have already been noticed at Nalanda (Bihar).

In spite of the developed architectural features in the use of arches, raised platforms and artistic stone windows, the dearth of resources, though not of skilled masons, at the time of the construction of Monastery 2 of Period III is apparent; for, the builders not merely used the stones of the earlier structure, but went to the extent of carving the image of the sanctum sanctorum itself out of a lintel-piece (below, p. 272). The bricks were also collected to a great extent from the ruins of older structures, as it is difficult to pick up full-size bricks from the walls, either in the core or in the facing.

2. STRUCTURAL PERIODS

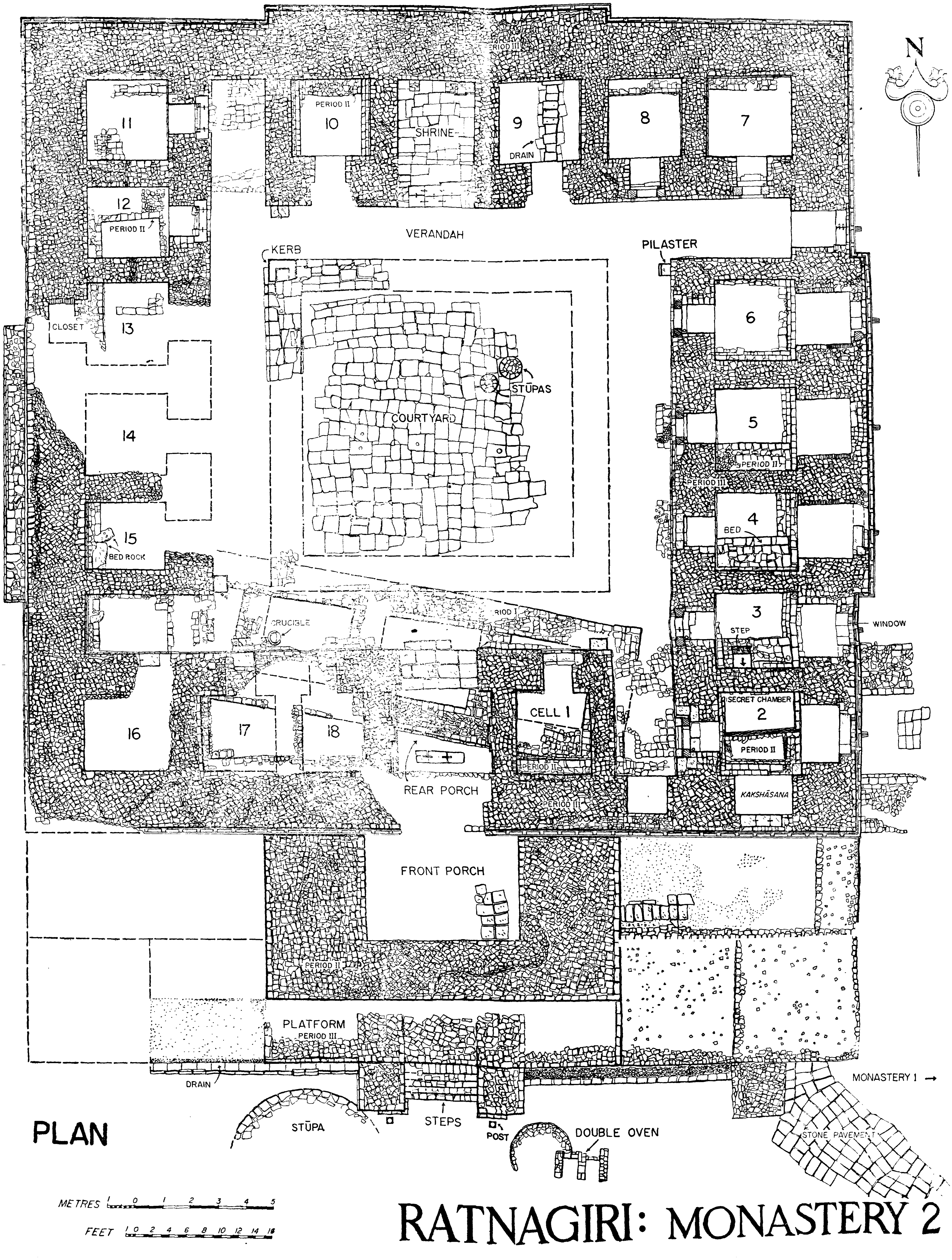
The monastery presents three structural periods, one (Period III) being practically a rebuilding on the same plan in its Period II. The monastery, as now exposed to view, is mostly of Period III, the last period of reconstruction. Unlike Monastery 1, very little of the earlier Period survived to constitute the superstructure of Period III above the plinth. The monastery of Period III, quadrangular (*chatuḥ-śāla*) on plan, comprises a flight of steps, a front platform, an outer or front porch, a central paved courtyard and a running four-flanked verandah which gives access to an inner or rear porch, eighteen cells and a shrine. Like Monastery 1 of Period I, the construction was essentially of bricks, the use of khondalite being restricted to the door-frames, windows, kerb of the verandah, pillars, pilasters, pavement of the courtyard and the flooring of the shrine.

This monastery was found to have been built over the ruined walls of an earlier monastery (Period II) which had been reduced to its foundation at many places. The plan of this earlier monastery, which was also of quadrangular type, conformed to an appreciable extent to that of the monastery of Period III. Indeed, the ruined walls and foundation-brickwork of its cells served as the foundation of the walls of the latest monastery (Period III). The monastery of Period II, too, had a front porch, on three sides of which was a narrow platform. A singular feature of the cells of this Period was the existence of brick-built beds with one end raised and sloping to serve as a pillow, as in the rock-cut Jaina caves of Khandagiri and Udayagiri, near Bhubaneswar (District Puri, Orissa). Below the floor of one of the cells was provided a secret cell (below, p. 281), admittance to which was gained through an extremely-narrow passage and a step descending down from an opening in the brick-paved bed of the adjoining cell. The walls of the monastery were of bricks, khondalite being used for door-frames, few floors etc.

Underneath this monastery of Period II ran in a slightly different alignment a still earlier monastery (Period I), of which only one wing with scanty remains of four brick cells was traced below the south wing and the adjoining verandah of Monastery 2 of Period II.

3. CHRONOLOGY

In the absence of a direct epigraphical evidence, Monastery 2 of Period III cannot be dated precisely. The more developed architectural features of this monastery, namely arches and carved stone windows, would indicate a date later than that of Period I of Monastery 1. At the same time, that it was earlier than Period II of Monastery 1 is conclusively proved by the levels of two floors (pls. 6 and CXCVI) in the passage between the two monasteries, the lower floor belonging to this monastery of Period III and the upper connected with the stone facing of the western peripheral wall of Monastery 1 of Period II. Indeed, the foundation-trench for this stone facing of Period II of Monastery 1 was found cut into the earlier floor and the overlying accumulation which had practically covered the decorated base of the peripheral wall of Monastery 2 of Period III. Monastery 2 of Period III does not appear to have been later than the eleventh century A.D.



RATNAGIRI: MONASTERY 2

Over the ruined walls and foundation-brickwork of Period II was built the monastery of Period III. If the door-frame of the entrance-gateway belongs, as suggested below (p. 269), to the monastery of Period II, Monastery 2 of this Period II, on stylistic consideration of the frame (pls. CCII-CCIV), was contemporaneous with the Paraśurāmeśvara temple of Bhubaneswar ascribed to the seventh century A.D. on palaeographical evidence. In that case Period II of Monastery 2 is somewhat earlier than Period I of Monastery 1. The side door of the latter monastery was evidently meant for the private communication of the residents of Monastery 1 of Period I and Monastery 2 of Period II.

Monastery 2 of Period I had completely decayed and crumbled down before the monastery of Period II was constructed. Period I of the monastery, therefore, does not appear to have been later than the Gupta period.

4. THE STRUCTURE AND SCULPTURES *IN SITU*

A. Period III[1]

(i) *General features*

As already noted (above, p. 266), this quadrangular monastery consists of a central square courtyard, bordered on all sides by a pillared verandah around which are arrayed an inner porch, eighteen cells and a shrine-chamber, and an outer porch built at the centre of a low platform, approached by a flight of steps. While its front side is *pañcha-ratha* on plan, other exterior sides are *tri-ratha* (pl. CXCVII) on plan, as the central portion of the peripheral walls of the north, east and west sides projects beyond the general alignment by about 50·5 cm. The monastery, not taking into account the platform with the outer porch and flight of steps on the front side and the central projections of the remaining sides, is square externally, each side measuring about 28·95 m. The maximum extant height of the walls (available on the east side) is 2·64 m. from the bottom of the second course below the stepped insets (pl. CXCVII) which relieve the monotony of the plain brickwork of the peripheral walls. These tapering insets of four brick courses occur at regular intervals on the body of a roughly *khurā*-shaped moulding that runs continuously at the base of the exterior face of the peripheral walls.

The brickwork of the monastery is in clay mortar. Almost all the bricks are fragmentary. The facing ones are larger and smoothly chiselled, while the core is made of courses of small brick-bats, generally following the courses of the facing. The joints in the facing brickwork are fine. As the monastery was built upon the ruined walls of the earlier monastery (Period II), there is hardly any sagging in the walls. The extant wall-tops of the east face were, however, found tilted towards the west at certain places.

[1] The structure is being described from the later end of the chronological scale to render it easily comprehensible, as the remains of Period III, which followed the plan of Period II, are now exposed to view.

(ii) *Platform and flight of steps*

Extending along the entire length of the front side of the peripheral wall and unbonded with it is the platform (pl. CXCVIII), 67·3 cm. high. Initially, it was *tri-ratha* on plan, the central projection being 12·54 m. long and about 8·23 m. wide and the flanking sides 3·88 m. wide. Apart from the portion of the central projection around the front porch, which was of solid brickwork (pl. CXCVIII) and the major portion of which was of the monastery of Period II, the platform was made of a filling of earth and tiny brickbats, the facing alone being of brickwork. The top of the platform was found partly paved with stone slabs and partly covered with a hard concrete of rammed brick-grits. The patch of the concrete (pl. CXCIX), 7·6 cm. thick, on the front edge of the western flank of the south side, to the west of the flight of steps, was found curved, while the topmost brick course, its top edge bevelled, of the edge below this curved concrete receded inward to 10·1 cm. from the facing of the underlying courses. Evidently, this device was for a smooth flowing of water, for which a shallow brick drain (pl. CXCIX) had been provided at the base of the platform below this flank. The outer line of this drain was made of bricks on edge.

At a later date, the width of the entire platform was made uniform by building L-shaped brick walls (pl. CC), one arm of which joined the front edge of the central projection and the other the extreme corner of the platform. The space beyond the facing of the walls was filled in with earth and brick-bats.

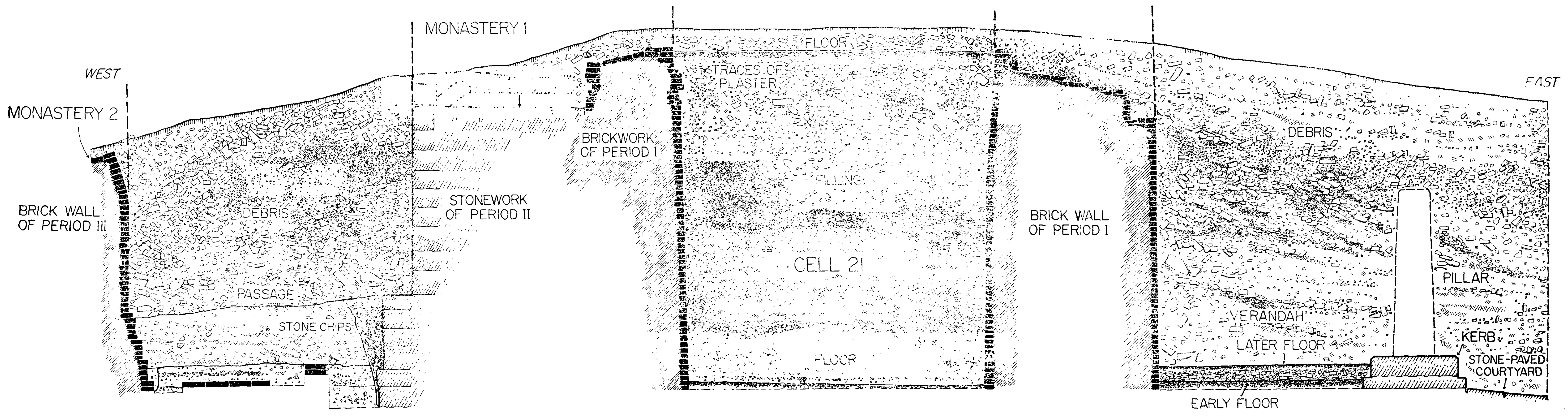
The platform was ascended by a brick flight of steps (pl. CCI) built against the central part of the platform. The steps, 2·438 m. long and over 15 cm. high, are flanked on either side by a parapet of solid brickwork, 1·536 m. wide. The steps were found badly damaged.

(iii) *Front porch*

In the middle part of the central projection of the platform was built the front (or outer) porch, measuring internally 5·334 m. (east-west) and 3·886 m. (north-south). The width of its east and west walls could not be determined owing to the disappearance of the brickwork of the outer faces of these walls above the level of the platform. The floor of the porch was originally paved with stone slabs, of which seven full and three fragmentary ones alone are now extant. As the front wall above the floor-level is missing, it is not known if the porch was open in its front side as in Monastery 1 of Period I. A row of four (three very close to one another) post-holes was found partly cut in the inner edge of the foundation of the front wall. The rough arrangement of the post-holes suggests the insertion of improvised wooden posts evidently at a later date.

(iv) *Door-frame*

The back wall of the porch, along with the door which gave access to the interior of the rear porch of the monastery, has practically disappeared. A large fragment of the eastern jamb of the door-frame, however, lay almost at the spot of the entrance-doorway



RATNAGIRI: *SECTION FROM EASTERN WALL OF MONASTERY 2 TO A PART OF MONASTERY 1*

METRES 1 0 1 2 FEET 1 0 1 2 3 4 5 6 7

(pl. CXCVIII). To the west of this jamb-fragment, at a distance of 4·87 m., was found a heavy lintel-*cum*-architrave, broken into two fragments. Made of khondalite of a hard variety, both the jamb and the lintel formed part of one door-frame. From the location of the jamb-piece it may be presumed that the jamb and the lintel formed parts of the portal of this monastery. Stylistically, this frame was not later than the seventh century A.D.: for, with its rich texture of carvings it is affiliated to the Paraśurāmeśvara temple of Bhubaneswar. No doubt, the carvings of both belonged to one sculptural tradition. The door-frame, therefore, had been reutilized from an earlier structure, which was most probably the earlier monastery (Monastery 2 of Period II), on the ruined plinth of which this one was constructed.

DOOR-JAMB.—The fragment of the door-jamb, 82·5 cm. wide and 30·5 cm. deep, survives to a height of 1·295 m. from the bottom (pl. CCII). The innermost figure at the base of the jamb is a seven-hooded *nāga* with a human form. Wearing an *antarīya* and adorned with plain *valayas* (one around each wrist), a beaded *hāra*, ear-rings and a girdle, the figure, having a wig-like coiffure with a flower on the crown of the head, is standing gracefully with its right leg slightly flexed. With its left hand resting on the thigh, it carries with its right hand an indistinct object, probably a flower.

Beyond the figure, the space is compartmented into two panels, one above the other, both within beaded borders (pls. CCII and CCIII). The upper panel depicts three vigorous dancers, all male. Elegantly decked with ornaments, all of them are clothed in an *antarīya* worn with a *kachchha*, the figure on the sinister with a dangling *uttarīya*. In the lower panel are four more male figures—one dancer and three musicians. One of the musicians is playing on a flute, the second performing on a drum and dancing at the same time and the third playing on small cymbals. These two panels are reminiscent of the analogous reliefs on the stone grilles of the Paraśurāmeśvara temple at Bhubaneswar, but these figures are somewhat more graceful in their facial expression.

The male figure (pl. CCII) next to these panels represents a divine door-keeper (*dvāra-pāla*). With a round halo around the head, he is standing gracefully with a slight flexion. Elegantly ornamented with a *valaya* around each wrist, plain armlets, a beaded *hāra*, a short *mukuṭa* and *makara-kuṇḍalas*, the door-keeper wears a long *antarīya* held by a band and a folded *uttarīya* encircling the thighs. With his right palm resting on a staff, held aslant, he holds the knot of the *uttarīya* with his left palm.

The portion of the door-jamb above these figures and panels is divided into four broad facets, the innermost being recessed to a depth of 5·4 cm. from the others which are in one alignment but are separated from one another by thin facets and deep recesses. The decorative carvings on these facets are exquisitely rendered with consummate skill. The innermost facet is relieved with a luxuriant foliage creeper, beyond which occurs a succession of petals on a thin facet. The second broad facet contains a version of the so-called *ḍāli-māṅkuḍi*, a creeper-like plant with sporting boys, the entire composition being within a beaded border, while the third bears a delicately-carved scroll-work issuing from a decorated vase overflowing with leaves and flowers. In the extant part of the fourth facet is an amorous couple (*mithuna*), the woman with a *śāṭī*, an upper clothing,

double bangles, ear-ornaments, a *hāra* of the *vaikakshaka* type and hair knotted into a roll at the back of the head and the man with an *antarīya* girdled by a decorated belt, *valayas*, a beaded *hāra*, ear-ornaments and wig-like coiffure (pls. CCII and CCIV A). The figures exude an elemental feeling. Both stand above a squarish inset with a beaded border on three sides and a plant motif at the bottom. The inset is relieved with the front part of a lion squatting on its front paws, its tongue coming out.

LINTEL-CUM-ARCHITRAVE.— As already stated (above, p. 269), the other piece, 2·616 m. long, 78·7 cm. wide and 61 cm. high, of the door-frame is a combination of the lintel and architrave above (pl. CCIV B). At the centre of the lintel, which is divided into two broad facets, is the lustration (*abhisheka*) of Lakshmī. The two-armed Lakshmī (lower portion below the waist missing), with a beaded *hāra* of the *vaikakshaka* type, double bangles, armlets, ear-rings, a short *mukuṭa* and a bun-shaped coiffure, tied by a string, above head, carries in her left hand the stalk of a fully-blossomed lotus. On her either side is an elephant, perched on a lotus, bathing her with water from a pitcher held in the trunk.

The motif above the *nāga* of the innermost facet of the jamb continues on the lower facet of the lintel as well. This design is mostly damaged. The thin facet between this broad facet and the upper facet is again relieved with a row of petals. The upper broad facet presents, in the place of the *ḍāli-māṅkuḍi* of the corresponding facet of the jamb, a group of three bejewelled flying *vidyādharas* on either flank of the *abhisheka* of Lakshmī. The *vidyādhara* on the extreme sinister, with a sword in his right hand, is in the attitude of plucking a flower from a tree in which a man is seen on a swing. The remaining five *vidyādharas* are either with a flower or with a garland. With their feet covered with socks, they are clothed in an *antarīya* worn with a *kachchha*. Behind the figure on the extreme dexter is a foliated branch, below which is a standing figure.

Beyond these two broad facets on either side is the semblance of a dwarf pilaster with the half of a lotus-medallion having a beaded border at the base and a vase with foliage overflowing from its mouth at the top. The portion beyond this is a continuation of the outermost facet of the jamb. It has a standing couple on the dexter and a female *chāmara*-bearer on the sinister. The highly-graceful and tender pose of the couple with one of their hands placed affectionately on the shoulder of each other is arresting. With a fly-whisk resting on her shoulder and a round halo around her head, the *chāmara*-bearer is standing with a flexion, her left hand resting on the thigh.

The projected part above the lintel serves the purpose of an architrave. Rising above corbels, it has three projections, all on one plane with recesses in between. The projections are relieved with *chaitya*-window motifs carved against *khurā*-shaped mouldings. In the medallion of the *chaitya*-window motif of the two side projections is a floral pattern falling from a roll. The central projection, which is longer than the side ones, contains three full and four half *chaitya*-window motifs, which are left unfinished.

(v) *Rear porch*

Beyond the doorway and separated by a narrow passage is the inner or rear porch

(pls. CXCIV and CCXXX) found open on the north side as in Monastery 1. The porch is 3·40 m. long (east-west) and 2·87 m. wide (north-south). In the central part of its east and west walls is a *tri-ratha* projection, the missing upper portion of which presumably accommodated a niche for an image as in the rear porch of Monastery 1. The extant portion of the projection is fashioned into a *khurā*, rising to a height of 50·8 cm. from the floor In the central part of the southern end of the porch, by the side of the entrance-passage, are three stone slabs, 15·2 cm. thick, placed side by side in one alignment from east to west. These stone slabs are joined with one another by iron cramps (pl. CCXXX). Flush with the top edge of these slabs was the top surface of the floor, of rammed brick-grits and brick-dust, about 21·5 cm. thick. About 10·2 cm. below this floor lay another rammed floor, 23 cm. thick, which was of Period II (below, p. 280). To the north of the flooring of brick-grits and brick-dust is a stone floor laid between the small sections of the north wall (pl. CCXXX).

(vi) *Verandah*

The rear porch leads to a running quadrangular verandah (pls. CXCI-CXCV), above 2·13 m wide, with four extensions (between corner cells of the four wings) facing the cardinal directions as in Monastery 1. The floor of the verandah was made of brick-grits, rammed hard. The roof of the verandah was supported by stone pillars (all missing), which rested on a stone kerb.[2] Only a fragment of this kerb was found *in situ* on the western side near the north-western corner (pl. CXCV). The kerb, 99·7 cm. wide and 26 cm. high, is built on a basement, stones of which were clamped by iron cramps. On the extant portion of the kerb is a shallow chase (northern side measuring 49·5 cm.) on which was evidently placed the north-western pillar. The chase preserves near the centre of the three sides three sockets, two of which retain the iron dowels which evidently held the pillar. In alignment with the four rows of pillars are four oblong tapering pilasters attached to the front walls of Cells 1, 6, 10 and 15. The pilaster (pl. CCXIV A) attached to the wall of Cell 6 is standing to a height of 70·5 cm.: below this pilaster and clamped with it by an iron dowel is a moulded base. This pilaster (with upper part missing) measures 42 cm. by 34·3 cm. at the base.

Two large crucibles, each with two compartments, were found in fragments in front of Cells 13 and 17 (pl. CCV) but below the floor of the verandah of Period III and, therefore, belonged to an earlier period. They testify to the practice of metal-casting at the site.

(vii) *Courtyard and drain*

Opening off the basement of the kerb is the square courtyard (pls. CXCI-CXCV).

[1] At a later date a raised brick-paved platform (pl CCXII) was laid on the floor of the north-west extension of the verandah.

[2] Owing to the great damage that the verandah along with the kerb had suffered, it is difficult to assign the kerb and also the pavement of the courtyard to a definite period: both of them might have been built in Period II and remained in use in Period III.

about 9·45 m. × 9·45 m., and laid out with flagstones. A portion of the stone pavement of the courtyard is now missing. The courtyard has a gentle slope towards the north-east corner. The rain-water falling on the courtyard used to have been trained and channelled out through a drain which, passing through the floors of the northern verandah and Cell 9, emptied itself outside the northern peripheral wall of the monastery. The drain, as seen below the floor of Cell 9 (pl. CCVI), is 30·5 cm. wide on an average. Its flanking walls are of dry khondalite masonry with fine joints. The top opening of the drain in the cell is covered by a row of ten roughly-sized khondalite slabs.

On the courtyard near its north-eastern corner are two badly-damaged small brick *stūpas* (pls. CXCI and CXCIV), each with a circular moulded base, their upper portion missing.

(viii) *Shrine*

Facing the entrance-porches is the shrine (pls. CCVII and CCVIII) of the monastery, a rather unpretentious square chamber measuring 2·82 m. × 2·82 m. Its floor, along with that of the passage leading to the shrine, is paved with stone slabs. The passage is 1·51 m. wide. The entire door-frame, together with the flanking walls which were most probably of stonework, has disappeared.

Inside the shrine was discovered a khondalite image of Buddha, its base touching the central part of the back wall and the top tilted above the debris accumulated on the floor (pl. CCVII). The pedestal for the image, if there had been any, was found missing. On either side of the image exists a low brick pedestal (pls. CCVII and CCVIII). While the pedestal on the western flank is plain, the one on the eastern flank, 1·13 m. long and 12·7 cm. high, is *tri-ratha* on plan on the front side and has its extant façade fashioned into a *khura* and a *noli* with a facet above. The former bore on its top a khondalite image of Avalokiteśvara, while the latter supported an image of Shaḍaksharī Lokeśvara, also of khondalite.

Image of Buddha.— The image (pls. CCVIII, CCIX and CCX), 1·955 m. high and 63·5 cm. wide, was carved out of an existing lintel of khondalite: this is evident not only from a long chase, 3·5 cm. wide and 2·5 cm. deep, on its back side (pl. CCVII A) which had accommodated an iron beam (for reinforcing the stone lintel) but also from two sockets (one of them is 8·3 cm. deep and 5 cm. in diameter) which used to receive the top ends of the posts of the wooden door

Buddha is robed in a diaphanous *antaravāsa*, held by two strings of cable-pattern, and an *uttarāsaṅga* which, with one end folded and tucked on the left shoulder, leaves his right chest, shoulder and arm bare. With a benign smiling face and graceful flexion, he is standing on a double-petalled lotus. With one folded end of the *uttarāsaṅga* in his raised left palm, he shows the *vara-mudrā* with his right palm which bears a lotus-mark His head and *ushṇīsha* are covered by *dakshiṇāvarta*-curls. Behind his head is a halo with a raised border decorated with diamond-shaped motifs, each alternating with a roundel. Fringing the border are conventionalized tongues of flames. Above the head of Buddha is an umbrella: its top surface is carved in the form of a lotus and its rim is

decorated with diamond-shaped motifs, each punctuated by a roundel. From the rim of the umbrella hang down pendants. Below the halo are two mouldings, a *khurā* and an inverted *khurā*, the latter crowned by a half-flower motif at either extremity.

The long staff of the umbrella is held by a two-armed attending male figure, presumably Śakra, standing on a double-petalled lotus near the left leg of Buddha. Draped in a short *antarīya*, he is adorned with *valayas*, beaded armlets, a beaded *hāra*, an ear-stud in his left ear, a beaded girdle and a high conical crown. The corresponding figure near the right leg of Buddha represents the four-armed, four-headed (three faces visible), pot-bellied and bearded Brahmā in the role of a *chāmara*-bearer. Standing on a double-petalled lotus and clothed in a short *antarīya*, Brahmā wears merely a *yajñopavīta* and a *jaṭā-mukuṭa*. In his lower right palm, which is in the *vara-mudrā*, is a rosary, in upper right hand a fly-whisk, in upper left hand a sacrificial ladle and in lower left hand a water-pot (*kamaṇḍalu*) with an oval body. These two figures remind one of Buddha's descent from the Trayastriṁśa heaven in the company of Śakra and Brahmā.

At the top corners of the oblong back-slab is a garland-bearing bejewelled *vidyādhara*, with feet covered by socks, flying through clouds towards Buddha. On either side of the foliated stem of the lotus below the feet of Buddha is a kneeling devotee or donor with floral offerings in folded hands. The one on the dexter is a female with a bowl with offerings in front and the other on the sinister is a bearded male with a book on a stand, also in front. The workmanship of these two figures is rather crude.

Image of Shaḍakshari Lokeśvara.— Seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, the three-eyed and four-armed Shaḍaksharī Lokeśvara (Reg. no. RTR-2, 4), with flowing ends of a ribbon (*paṭṭa*) on two sides of his head, bears on his *jaṭā-mukuṭa* an effigy of his sire, Amitābha (pl. CCXI A). Of the four hands, the two principal palms are joined against the chest in the *añjali-mudrā*, his upper left and right palms carrying respectively the stalk of a fully-blossomed lotus and a rosary. Clothed in a long *antarīya* held by a belt with a flower-shaped clasp and an *uttarīya* worn in an *upavītī* fashion and with one end tucked on his left shoulder, the Bodhisattva is adorned with anklets, a girdle with a row of pendants, bangles, beaded armlets with an ornate central piece, a broad necklace, a beaded *hāra*, a *ratnopavīta*, ear-ornaments and a short crown at the base of the high *jaṭā-mukuṭa*. The Bodhisattva is represented single. The top portion of the back-slab of the image is irregularly fashioned. The maximum height of the slab is 29·8 cm.

Image of Avalokiteśvara.— The image (Reg. no. RTR-2, 5) of Avalokiteśvara is carved out of an oblong slab, 28 cm. high. Seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a second lotus, the two-armed Bodhisattva shows the *vara-mudrā* with his right palm, the left palm, with the stalk of a lotus, resting on the seat (pl. CCXI B). Attired in an *antarīya* fastened by a girdle, he is decked in beaded *valayas*, beaded armlets with a flower-shaped central piece, a beaded *hāra*, a *kuṇḍala* in his right ear, a large ear-stud in his left ear, an *upavīta* of twisted cable-pattern and a short crown at the base of the *jaṭā-mukuṭa* which contains a defaced figure of a Dhyāni-

Buddha. Behind his head is an oval halo. Below the lotus-seat is a pot, apart from a bowl with offerings on a stand.

(ix) *Cells*

The verandah gives access to eighteen cells, five each on the east (pl. CCXIII) and west sides and four on each of the remaining two sides (pl. CCXII). The cells are of small dimensions, the average length being 2·84 m. and the width varying from 2·41 m. to 2·84 m. The width of the front walls varies from 1·45 m. to 1·55 m., the width of the partition-walls between the cells being 91·5 cm. The back walls of Cells 4, 5, 6, 9, 10, 13, 14 and 15 and of the shrine are wider than those (1·98 m. wide on an average) of others due to the central projections, the width being 2·51 m. on an average.

DOORWAYS.—Each cell has its individual door facing the verandah. None of the extant door-frames (pl. CCXIV), which were of stones, was found to their full height Door-sills are available in Cells 1-8, 11, 12 and 17 (sill reduced to a fragment in this cell), while portions of door-jambs exist in Cells 1-3 and 5-8. All the extant frames, except the one of Cell 2 (below, p. 280) which was of the earlier monastery, are of a uniform pattern.

The door-sill (pl. CCXIV A) of Cell 6 is 23 cm. high externally and about 30·5 cm. wide at the top. Internally, it has a projection, 17·8 cm. wide, at a depth of 7·6 cm. below the top.

None of the door-jambs stands to their original height. The jambs exist to a maximum height of 85 cm. (available in Cell 3), the thickness varying from 28 cm. to 30·5 cm. They are made of several stone blocks, a few of which are even architectural pieces retrieved from ruined older structures. Thus, the extant northern jamb of Cell 6 is a *khurā*-shaped stone, placed vertically.[1] The jambs have four plain vertical facets, the innermost of which starts about 40·5 cm. above the bottom.

The gap between the pair of jambs is usually 71 cm. The exterior face of the brick walls flanking the door-jambs projects forward to 12·7 cm. which is the width of the stone ledge-like projection[2] in front but below the level of the sill. Parts of these walls rest on these ledges. The bases of these parts are *khurā*-shaped (pl CCXIV).

Behind the jambs was a single-leafed wooden door, the socket for the post of which exists on the right side (as one enters the cells) of the projected inner part (of lesser height) of the door-sill. That the doors used to be bolted from inside is borne out by the existing sockets which received the end of the movable bolts. These sockets, preserved in Cells 2, 7 and 8, were cut in stone blocks which were fixed in the brick wall edging the left jamb (as one enters the cells) The socket in Cell 7 is at a height of 82·5 cm. above the projected part of the sill.

[1] The door-sill of Cell 7 formed part of the *khurā*-shaped moulding of an earlier structure.
[2] The top of the rammed floor of the verandah is at a depth of 21·5 cm. from the top of the stone ledge of Cell 6, the height of the ledge being 24 cm.

None of the lintels was found *in situ*. Near the south-eastern corner of the courtyard and in front of Cell 4 lay a dislocated lintel with four plain facets (as in the door-jambs) flanking a central oblong inset. As the facets and the gap between the two innermost facets conform to those of the jambs, it may be presumed that it formed the lintel of one of the cells. It also contains a hole, 5·7 cm. in diameter, for the post of a single-leafed wooden door and a chase for inserting an iron beam.

This lintel (45·7 cm. wide and 28·5 cm. deep) was fashioned out of the broken lower part (1·27 m. high) of a long slab which had earlier formed the left jamb (pl. CCXV A) of a door, as is evident from the nature of the carvings on one side of the lintel. Thus, at the base of the jamb when it was used as such we find a door-keeper (*dvāra-pāla*), with his right leg slightly bent behind his outstretched left and his left arm resting on a staff, within a broad arched niche. Clothed in a short *antarīya* fastened by a chain-shaped girdle with a flower-shaped clasp, a loop and one end hanging, he is adorned with thick *valayas*, armlets, an *upavīta* of two beaded strings, a *hāra*, also of two beaded strings, an ear-stud relieved with a flower-design in his right ear, an ear-ring in his left ear and a short crown at the base of the bun-shaped coiffure held by a string. A few locks of hair are seen falling on the sides. Behind his head is an oval halo. The figure is remarkable for its modelling and plastic treatment. The border around the niche is decorated with a row of four-petalled flowers. The remaining portion of the jamb above the *dvāra-pāla* is divided into three broad facets with thinner facets in between. The innermost facet, which is recessed, is relieved with scroll-work having a beaded line at the inner edge. On the second broad facet and within a beaded border is a luxuriant creeper with foliage and scrolls, while the third bears a scroll-*cum*-creeper which has issued from the hind part of a *haṁsa*. The modelling and the features of the *dvāra-pāla* are somewhat analogous to those of the figures on the jamb of the entrance-portal, and it is not unlikely that the jamb had formed part of the door-frame of the shrine of the earlier monastery.

The upper portion of this early jamb could not be traced, but two carved fragments, one, 71 cm. high, and the other, 28·5 cm. high, of the upper part of the corresponding right jamb were found near the western flank of the cells of the monastery. The larger fragment had also been converted into a lintel. The diameter of the hole made in it for the post of the wooden door is 6·3 cm. The break between the two fragments was not accidental, as both bear at the point of the junction halves of a row of round cavities made by the masons for easy splitting. The jamb, however, had already been broken before this particular portion was made into two.

PASSAGES.— Beyond the doorways are narrow passages, 1·015 m. × 96·5 cm. on an average, leading to the interior of the cells proper. Laid with concrete of brick-grits and earth above brickwork, their floors are at a level immediately below the projection of the door-sills.

FLOORS.— The floors of the cells, with a single exception (Cell 2, below, p. 280), were of rammed brick-grits, brick-dust and earth, their top surface having been flush with that of the floor of the passage. The floor of Cell 6 was found the best-preserved of all. The

floor of Cell 2, along with that of its passage, is paved with stone slabs and belonged to the earlier monastery (below, p. 280).

Below the rammed floor of Cell 10, immediately to the west of the shrine, was found carefully buried a *hāṇḍī* (pl. CCXVI) of blackish-grey earthenware containing fourteen thousand seven hundred seventy-two shells or cowries. This find is revealing, as these, coupled with the extreme scarcity of coins, tend to prove that cowries served as common currency in this region in the lifetime of this establishment.

SMALL NICHES.— Small niches are extant in the walls of Cells 4, 5, 6, 7 and 8. The one in the western wall of Cell 7 (pl. CCXVII) is located at a height of 73·7 cm. above the floor-level; with its arched top rising above two corbels, it is 14 cm. wide at the base and 12 cm. deep, the maximum height being 16·5 cm. The niche in the western wall of Cell 8 is rounded at the top corners and inconspicuously pointed at the crown; located at a height of 89 cm. above the floor-level, it is 16 cm. wide at the base and 12·4 cm. deep, the maximum height being 17·8 cm. These small niches perhaps were meant for accommodating lamps. The niches of Cells 4, 5 and 6, all provided within the southern walls, are larger (about 50·8 cm. square at the base) but found bricked up.

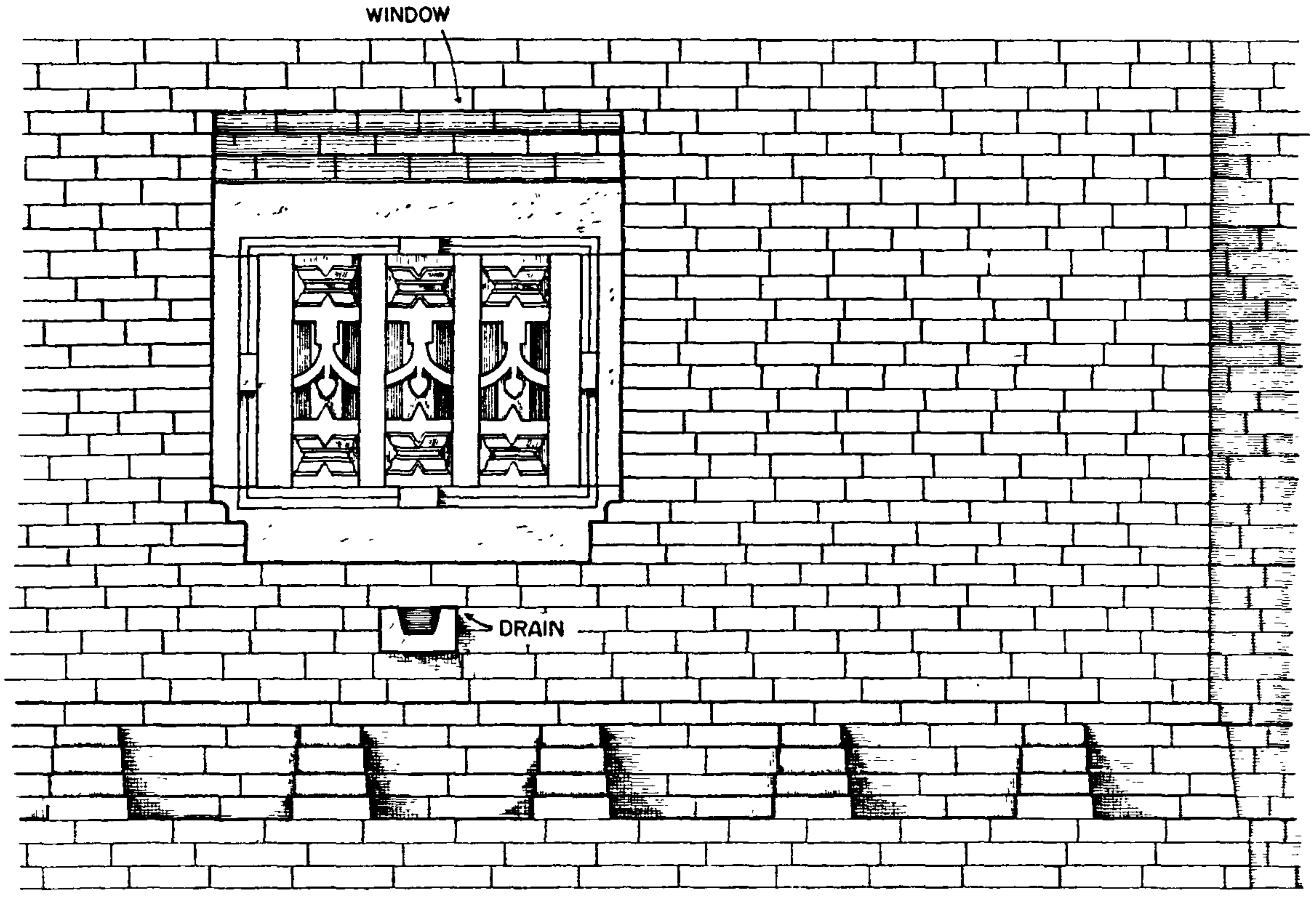
SECRET CLOSET.— In the thickness of the west wall of Cell 13 and near its base is a secret vaulted closet (pl. CCXVIII), 97·8 cm. wide (east-west). It is spanned by a semicircular arch springing from vertical side-walls, 34·3 cm. high.

PLATFORMS.— A distinctive feature of the cells of the east wing is the presence, in the thickness of the back wall, of a platform (*kakshāsana*) with its floor higher (45·7 cm. on an average) than that of the cell proper. These platforms (pls. CCXIX and CCXX) and also the two made in the thickness of the rear walls of the verandah-extensions between Cells 1 and 2 and Cells 6 and 7 are comfortably lighted by balustraded windows (pls. CCXIX, CCXX, CCXXI and CCXXII), one in each cell except in Cell 2 which, being a corner-room, has two, one facing the east and the other the south. The windows were a necessity in view of the small height and dimensions of the cells. The rear wall of the western wing is preserved below the window-level of the east side: so there is no means of knowing if the cells of this wing had the plaforms with windows. A single window-sill is preserved in the front (south) wing: it is in the back wall of the verandah-extension between Cells 1 and 2. In the back (north) wing (pl. CCXII), which is extant to a height above the level of the windows of the eastern flank in some places, there is no trace of any window. Possibly, the cells of this wing were not used as bedrooms.[1]

The length (north-south) of these platforms is 1·905 m. on an average, but the width differs. The width is 1·473 m. in Cells 2 and 3 (the thickness of the rear walls of these

[1] Out of five cells of this wing, one acted as the shrine. Cell 10 served, to presume from the buried shells or cowries within the floor, as a store-room (or strong room). Cell 9 had below its floor a covered drain (above, p. 272), which needed periodical cleaning, and was not, presumably, used as a regular bedroom.

cells, as already noted, is lesser than that of Cells 4, 5 and 6). The width (east-west) in Cells 4, 5 and 6 is roughly 1·98 m. The extant floors of the platforms are of rammed brick-grits and slope gently towards the window, below the central part of the window-sills of which are projected stone channels, one for each window, for draining out the water from the platform (pls. CXCVII, CCXXI and CCXXII). The inner edge of all the floors of the platforms had originally a recessed brick course below the floor, the course[1] immediately below it being curved at the top (pl. CCXIX). This device was adopted evidently for making the inner edge of the concreted floor of the platform curved so that the concrete might stick to the edge. In two platforms the curved course and the recessed



MONASTERY 2 : ELEVATION OF EAST WALL OF CELL 6

Fig. 18

[1] The face of this course is projecting from the top course and is in plumb with the remaining underlying courses.

course were later on replaced by plain courses. In Cell 3 the floor at a later date was raised to a height of 17·8 cm. with bricks and a few stone blocks, the latter at the inner edge, with the result that the sloping mouth of the drain got buried.

The windows (pls. CCXXI and CCXXII) consist each of three stone balusters set side by side (with an open space in between) inside a frame, also of stone (fig. 18). The length and height of the exterior face of the window-frame in Cell 5 (pl. CCXXII) are respectively 1·245 m. and 1·118 m. The balusters, 67·3 cm. high, 18·7 cm. wide and 21 cm. deep, are relieved with halves of loops and a central bud-shaped pendant between two sets of two mouldings in the form of a *khurā* and an inverted *khurā*, both with sharply-sloping bodies. The lintel, jambs and the sill of the frames are divided into three facets with a plain inset in the central part. Each window had also a wooden shutter with two leaves, the cavities and sockets for the posts of which exist on the projected parts (pl. CCXIX) of the sill and the lintel of the inner face. The exterior facing of the brickwork flanking each window has a *khurā*-shaped base, while that above the lintel has three corbels, the middle one curved at the bottom (pl. CCXXII) and the topmost merging with the main brickwork above.

The lintel (pl. CCXV B) of the window of Cell 6 is a fragmentary stone piece belonging to an older structure. It had formed part of the sinister-half of the lintel of that structure and was relieved with the figure of the bejewelled and pot-bellied Jambhala, which was the central theme, and a foliated creeper with two facets below and a beaded border above. Both the creeper and the figure of Jambhala are of fine workmanship. Seated in the *lalitāsana* attitude, the two-armed Jambhala, with a citron in his right palm, presses a mongoose with his left hand placed on the thigh.

Ceilings of the cells.— The ceilings of the cells were spanned by semicircular arches, springing from a projection (4·5 cm. to 5·7 cm.) of two or three brick courses, the lowest course of the projection being curved at the bottom. Fragments of the arches are present above the platform of Cells 2, 3, 4, 5 and 6 (pl. CCXIX) and in Cells 5 and 6 themselves. In Cell 5 (pl. CCXX) proper the arch springs from the bottom level of the projection of two courses below the arched ceiling of the platform, while in Cell 6 (pl. CCXIX) the bottom of the arch coincides with the bottom of the top course of the projection of two courses below the arched ceiling of the platform. Cell 6 proper is further distinguished by two projections of two courses each (the bottom course of the upper projection being curved as usual) below the arch. In Cell 4 the vertical wall exists to the top level of the projection of three courses below the arch of the ceiling above the platform so that the arch of the cell proper sprang at a level higher than that above the platform. The diameter of the semicircular arches in the ceilings above platforms is 1·816 m., the height of the vertical wall between the floor of the platform and the projection (12·7 cm. high) below the arch of the ceiling in Cells 5 and 6 being 96·5 cm.

The bricks of the arches were chiselled on three sides, the side forming the bottom side of the ceiling being curved, while the fourth side was left irregular. The builders were not very particular about the uniformity of the curvature of the outer (top) side (which joined the coursed brickwork) of the bricks of the semicircular ring.

B. Period II

(i) *General features*

As already noted (above, p. 266), Monastery 2 of Period III was raised immediately over the ruined walls and foundation-brickwork of the monastery of Period II. A comprehensive picture of Period II does not emerge from the scanty remains which are again mostly covered by the later monastery. The peripheral walls, mostly reduced to foundations, have been traced at a few spots only. From the remains unearthed it appears that the layout of Period II conditioned that of Period III to a great extent. Generally, the walls of the cells and porches are in vertical line with those of the cells and porches of Period III, but in some spots they were found receded backward or projected forward to a width of a few centimetres. Thus, the difference in the dimensions of the cells of the two Periods is practically negligible. Remnants of the western wing of Period II are extremely scarce, which is partly due to pillage in more recent times.

The brickwork of the monastery of Period II was better than that of Period III. Generally well-burnt full-size[1] bricks were used. The bricks were fashioned out of fine-grained well-levigated clay mixed with rice-husks. The mud-mortar was more clayey than that of the later monastery.

The front face of the monastery was provided with a spacious projection, slightly more than 12·50 m. long (east-west) and 6·02 m. wide (north-south), a part of which accommodated a front porch, on three sides of which was a platform approached by a flight of steps.

(ii) *Flight of steps and platform*

The bottom of the flight of steps is 1·092 m. lower than the floor-level in front of the later monastery. The steps could not be exposed due to their location below those of the later monastery. The front facing of the two flanking parapets (pl. CCI) was, however, noticed underneath the accumulation below the later parapets. Separated from each other by 2·222 m., the eastern and western parapets, with a width of 1·016 m., stand to the heights of 45·7 cm. and 33 cm. respectively.

Standing in front of each parapet of the flight of steps is a short stone post (pl. CCI), 1·29 m. high, with a square base (72·4 cm. high and 24·2 cm. square) and an octagonal shaft with a chamfering at the junction. Its top is slightly rounded. The form of these two short posts is reminiscent of the *āyaka*-pillars of the Krishna valley and some of the *yūpa*-pillars of early date. These posts remind one of the *sīmā*-posts of the Buddhist Chapter-house.

The platform around the front porch is solidly built of bricks in mud. The facing bricks are generally of full sizes with a length varying from 38 cm. to 44·5 cm., width

[1] Some of the sizes of the bricks, in centimetres, are: 44·5 × 23·5 × 6·3; 43·8 × 24·5 × 6·3; 43·5 × 24·2 × 6·3; 43·2 × 24·2 × 6·3; 43·2 × 23·5 × 6·3; 42·5 × 24·2 × 5·7; 41·9 × 24·2 × 6·3; 41·9 × 23·5 × 6·3; and 41·3 × 24·2 × 5·7.

from 23·5 cm. to 24·8 cm. and thickness from 5 cm. to 7 cm. The width of the platform proper, the facing of which stands to a maximum height of 1·143 m. above the floor, could not be determined owing to the missing brickwork of the outer facing of the walls of the front porch.

(iii) *Front porch*

The front porch measures internally 5·353 m. (east-west) by 3·873 m. (north-south). Only five courses of the north wall and one course of the east wall above the floor are extant on the inner side. Laid over a compact packing of stone chips, earth and brick-bats, the floor was paved with stone slabs, of which three alone are *in situ*.

As already suggested (above, p. 269), the lintel and the fragmentary jamb of the entrance-portal which were installed within the back wall of the front porch might have belonged to this monastery.

(iv) *Rear porch*

The flooring, about 23 cm. thick, of the rear porch is made of brick-grits and brick-dust. Its top was found at a depth of 10·2 cm. below the floor of the rear porch of Period III.

(v) *Cells*

The sizes of the cells roughly conform to those of the cells of Period III. Cell 1, for example, is 2·908 m. (north-south) × 2·476 m. (east-west). The floor of some of the cells is preserved below the floor of the cells of Period III. These floors, with the exception of the floor of Cell 2, are made of brick-grits and earth.

A singular feature of the cells is the existence of a raised brick pavement (pls. CCXXIII-CCXXVI), running from the inner end of the front wall to that of the rear wall and built against one of the side-walls. The finished appearance of these pavements, which are above the level of the floor, leaves no room for doubt that they were designed as beds. One of the longer ends is sloping (pls. CCXXIII-CCXXV) like the floors of the rock-cut cells of Udayagiri and Khandagiri. These beds, which have survived in the better-preserved Cells 3, 4, 5, 11, 12 and 13, consist of one or two courses of bricks, the sloping end resting on one of the footings of the interior face of the back walls. The widths of the beds in Cells 3 and 4 are respectively 86·4 cm. and 1·04 m. Below the beds is a filling of brick-bats, earth and brick-grits.

Cell 2 (pl. CCXXVII)[1] is the best-preserved of all, as it retains not only the floor but also the lower portions of the door-frame and front wall. Its stone-paved floor, which remained in use in Period III as well, was also found sloping, the raised part being at the east-end. The door-frame (pl. CCXXVII), different in design from that of the frames of Period III, is somewhat analogous to the door-frames of the cells of Monastery 1

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[1] The illustrated photograph was taken after the stone slabs of the floor had been removed by us to examine the secret cell provided beneath the floor.

of Period I. The plain door-sill is 14 cm. high and 31·7 cm. wide. Immediately below it is a stone, 14 cm. high, which has a projecting sloping front facing the verandah, the rear side of this stone, with a vertical face, projecting to a width of 38 cm. beyond the sill and converging with the stone-paved floor of the passage and cell. The southern end of this stone near the flanking wall of the passage has a circular cavity, 6·3 cm. in diameter and 3·8 cm. deep, which held the bottom side of the post of a single-leafed wooden door At a height of 1·06 m. above this stone is a socket, cut in the northern wall of the passage which is partly of stone and partly of bricks; scooped out in the stone portion, this socket used to receive the end of the bolt. There is a second socket immediately above this. In front of the sloping front side of the stone below the sill is a stone tread projecting to 11·7 cm. beyond the bottom of the former. Slightly below the top-level of this stone tread is the top[1] of two courses of the brickwork of the floor of the verandah. On either side of this tread and the sloping stone is a sort of parapet, 26·7 cm. long (north-south), 21·3 cm. wide (east-west) and 14 cm. high. Separated by a gap of 73 cm., the two jambs, 27·3 cm. deep and 26 cm. wide, have survived only to a height of 99 cm. Both are made of several stone blocks. Portions of the front wall of the cell flanking these jambs are of stonework: iron cramps were used for clamping the stone slabs. These portions project to 25·4 cm. beyond the jambs.

The passage between the door-frame and the cell is narrow, the width being 1·016 m. Its floor was found paved with stone slabs

(vi) *Secret cell*

Below the stone-paved floor of Cell 2 was found a secret cell (pls. CCXXVIII and CCXXIX), 2·692 m. long, 1·346 m. wide and 1·422 m high. An extremely-narrow passage, made in the thickness of the wall between Cells 2 and 3, led to this secret cell With a corbelled ceiling and a maximum height of 94 cm., this passage is 59·7 cm. wide at the base. Access to the passage was provided by a brick step (of six courses), 39·4 cm. high, 59·7 cm. long and 24·8 cm. wide, descending down from an opening in the brick-paved bed of Cell 3 near its west end (pls. CCXXV and CCXXVI). The height from the top of the step to that of the bed is 33 cm. The opening in the bed, created for the access to the step, presumably used to have been plugged by a wooden plank so that the monk could sleep on the bed and at the same time guard the entrance to the secret cell. The

[1] At a height of 19 cm. above the top brick course was found the top of the rammed floor of brick-grits of the verandah of Period III. With the laying of a new floor of the verandah (in Period III) which covered completely the sloping stone and the lowest part of the door-sill of Period II, necessity was felt to lay a new sill in Period III. Accordingly, a stone, 22·9 cm. wide and 24·8 cm. high, was placed over the sill of Period II. This stone (pl. CCXXVII), a minutely-carved baluster of a window, was evidently taken from an earlier structure. With the insertion of the new sill a further necessity arose to place a set of three stones (22·2 cm. high) on the earlier stone containing the socket for the post of the wooden door. On the south-end of this new set again was cut a socket for the wooden door-post.

inner end of the passage was found bricked up (pl. CCXXVIII), while the remaining portion and the space over the step were filled up with earth and brick-bats; the bricking and filling were done apparently in Period III. The ceiling of the cell was flat. Scanty traces (pl. CCXXVIII) of beam-holes, plugged with bricks evidently in Period III, linger in the north wall of the cell. Over the beams apparently rested the rafters, the latter supporting the stone-paved floor.[1] The total height from the top of the floor (made of rammed brick-grits) of the secret cell to the top of the stone-paved floor of Cell 2 is 1·88 m. The cell was no doubt intended for the storage of valuable things. It yielded a few bronze objects including two complete images. At the time of the reconstruction of the monastery in Period III, the cell was closed with a filling of brick-bats, earth etc.

C. Period I

Below the monastery of Period II is in a slightly different alignment a still earlier monastery, of which only one wing with the scanty remains of four cells alone is traceable underneath the south wing including the rear porch and verandah of Period II. It is reduced to the foundation. The maximum height of the brick wall, in mud, is available below the floor of the rear porch of Period II, where, at a depth of 61 cm. below the top of the floor are encountered, near the south-east corner, portions of the east and south walls of Cell 2 (starting from the east) (pl. CCXXX) of this brick monastery of Period I. The southern face of the south wall has two offsets, the lower of two courses of bricks and the upper of five courses. The thickness of the available wall-top is 1·067 m. As the brickwork[2] above is not preserved, it is not known whether it formed the wall or the foundation of the wall. The south-eastern corner (interior face) of Cell 1, which exists to a maximum height of six courses, is beneath the floor of Cell 1 of Period II. The latter's southern wall is built partly on it, but the eastern wall is raised over an accumulation of debris upon it.

5. *STŪPAS* AND OVENS IN FRONT OF MONASTERY 2

A. Circular brick structure (*STŪPA* ?)

Immediately to the south of the short post (above, p. 279) in front of the eastern parapet of the flight of steps (above, p. 279) of the monastery of Period II is a ruined brick circular structure, presumably a *stūpa* (pl. CCXXXI). Circular on plan from the very base, it is 2·286 m. in diameter above the foundation-footing of a single course. In all

[1] The photograph published on pl. CCXXIX showing the interior of the secret cell was taken after removing the stones of the paved floor. One (marked X) of the stone slabs of this floor may be seen at the south-east corner.

[2] Some of the sizes of bricks, in centimetres, are: 38·7 x 22·8 x 5·4; 36·8 x 24·2 x 5·7; 35·5 x 21·5 x 5·7; 35·2 x 21·5 x 5·7; 35 x 24·2 x 6·7; 34·3 x 21 x 6; 33·7 x 20·3 x 6·3; 33 x 20·3 x 5·7; 30·5 x 21·3 x 6·3; and 29·8 x 22·2 x 6·3.

there are seven courses extant. The four courses above the foundation-footing are in one plumb, but the topmost one is curved at its upper edge. Over the last are two receding offsets of one course each. The circular structure was built partly over an earlier wall which runs east-west, the latter reduced to two courses. It was slightly later than Period II of the monastery.

B. Double oven

In a later period but much earlier than Period III of the monastery, a double oven (pl. CCXXXII) was built partly at the cost of the above-noticed circular structure, a portion of the latter's eastern face being cut away for the purpose. The already-mentioned wall on which the circular structure was partly built was also utilized by the builder of the ovens. The ovens were made by erecting three brick walls, 28 cm. wide, parallel to one another and running north-south. The maximum available length of these walls is 97·8 cm., the spaces between the walls being 52 cm. wide. Eight courses (62·2 cm. high on an average) of these three walls are now extant, of which the north ends of the upper six courses run over the early wall and the two lower courses meet it at right angles. The early wall thus serves as the northern wall of the ovens. The inner faces of all the three walls were found burnt, while on the open space, immediately to the south of the open side of the eastern oven, was a pile (pl. CCXXXII B) of burnt earth, charcoal, earth clodded by melted material, slag and copper bits. Evidently, the ovens were used for melting purposes for preparing metal objects.

C. Brick *stūpa*

There is also a circular *stūpa* (pl. CXCIX A) near the western parapet of the flight of steps of the monastery of Period II, but at a level higher than that of the circular structure to the south of the eastern parapet. Its facing is reduced to one course. This *stūpa* was earlier than Period III of the monastery, as the lowest footing of one course of the latter's western parapet was built partly on it.

6. DISLOCATED STONE IMAGES AND SCULPTURED SLABS

The stone images and sculptured slabs found within the precincts of this monastery are limited in number. They are described below.

A. Two-armed goddess

Found within the filling of the floor of Cell 6 of Monastery 2 of Period III, this tiny image (Reg. no. RTR-2, 2234), 4·1 cm. high, is made of steatite. The face is defaced, while the left palm is missing.

Dressed in a *śāṭī*, the two-armed goddess (possibly Tārā) is adorned with *valayas* (the one around her right wrist alone preserved), armlets of two strings with a central triangular piece, a beaded *hāra* and ear-rings (pl. CCXXXIII C). Tied by a string, the hair is

gathered on the crown of the head in the form of a large bun. Around the head is an oval halo. Seated in the *lalitāsana* attitude on a *viśva-padma* with her right leg pendant, she holds with her slightly-raised left palm the stalk of an *utpala*, the right palm, in the *vara-mudrā*, resting on her right knee. A thin flat oblongish object appears to be on the *utpala*. Of fairly good workmanship, the image is ascribable to about the eighth-ninth century A.D.

B. Upper part of Avalokiteśvara(?)

The khondalite image (Reg. no. RTR-2, 123) was found on the paved courtyard of Monastery 2. The lower portion below the navel is missing. The head is also broken. The left hand of the Bodhisattva (Avalokiteśvara?), who is presumably seated, holds the stalk of a fully-blossomed lotus (pl. CCXXXIII A). Of the ornaments, a part of the girdle, beaded armlets with an ornate triangular piece, an *upavīta* of two beaded strings, ear-rings and a broad beaded necklace with a central ornate clasp are preserved. Coiled locks of hair are seen falling on the sides. A plaited *uttarīya* is worn in an *upavītī* fashion. Around the head is an oval halo, on either side of which is a garland-bearing bejewelled *vidyādhara* flying through clouds; the *vidyādhara* on the dexter is broken.

On the back side of the image is the Buddhist creed in two lines inscribed in characters of the ninth-tenth century A.D. The image, of good modelling, is 33·6 cm. wide, the extant height being 29·2 cm.

C. Lower part of an image

The image (Reg. no. RTR-2, 97) was found at a depth of 15·2 cm. below surface and amidst debris accumulated on the ruined top of Cell 12 of the monastery of Period III. Clad in an *antarīya* held by a girdle, the figure is seated gracefully in the *lalitāsana* attitude on the pericarp of a fully-blossomed double-petalled lotus, its right foot resting on a smaller lotus. It displays the *vara-mudrā* with its right palm placed on the knee, the left palm, with the stalk of a missing flower between the thumb and the forefinger, resting on the seat (pl. CCXXXIII B). Of the ornaments, beaded anklets, a part of the beaded *upavīta* of two strings and bangles are preserved. From the stem of the lotus have issued foliated leaves. The upper portion of the body above the navel is missing.

The image was inscribed with the Buddhist creed, of which the last letter *ṇa* is alone preserved. Made of chlorite, the sculpture is 16 cm. wide, the extant height being 14·6 cm. To judge by the available part, the image was of fine workmanship.

D. Lower part of an image

The image (Reg. no. RTR-2, 133) was found on the courtyard of Monastery 2. Its upper portion is missing. The extant portion of the image is in the round.

Clothed in an *antarīya* (with a portion spread on the seat in the form of a fan) worn with a *kachchha* and held by a girdle with three long beaded pendants, the figure, with

raised circular marks on the soles of the feet, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a double-petalled lotus (pl. CCXXXIV A).

From the foliated stem of the lotus have issued two creepers. Within the foils of the creepers are represented an elephant (*hastī*), a horse (*aśva*), a wheel (*chakra*), a gem (*maṇi*), a male figure seated in the *mahārājalīlā* attitude (*gṛihapati*) and a sword. The sword presumably symbolizes *pariṇāyaka* (general, according to the *Lalita-vistara*). Thus, out of seven jewels (*ratna*)[1] which are supposed to be possessed by a *chakravartin*, six are reproduced here, *strī-ratna* being omitted. Below the stem and its shoots are a bowl with offerings on a stand, a lamp, an incense-burner and five kneeling devotees with folded hands — two on the dexter and three, possibly monks, on the sinister. Made of khondalite, the image is 24·8 cm. wide, the extant height being 22 cm.

E. Head of a Bodhisattva

The khondalite head (Reg. no. RTR-2, 134), 20·3 cm. high, was found at a depth of about 46 cm. below surface amidst debris accumulated on the floor of Cell 3 of Monastery 2 of Period III. The face is badly mutilated. On the head is a high *jaṭā-mukuṭa*.

F. Female figure

The plaque (Reg. no. RTR-2, 633), 6 cm. high, was found on the floor of the platform of Cell 5 of Monastery 2 of Period III. Made of chlorite, the figure of crude workmanship is not earlier than the thirteenth century A.D. and may be much later.

Draped and poised like its analogue (pl. CLXXXII, bottom left) from Monastery 1, the female figure (pl. CLXXXII, bottom right) is also seated on its haunches. The object supported by the forearms in this figure too does not look like a child. The drapery, ovalish halo and ornaments (other than the plain conical crown) are depicted by incised lines. There is a faint trace of a back-rest. The back-slab is slightly pointed at the crown.

G. *Linga*

The chlorite *liṅga* (Reg. no. RTR-2, 36), 2·5 cm. high, was found on the floor of Cell 1 of Monastery 2 of Period III. The oblongish *arghya-paṭṭa* (5·7 × 4·5 cm.) has a projected spout with a conical end (pl. CCXLI, bottom left). Around the base of the conical *liṅga* is a row of petals within a circular border. From the border emanate two zigzag lines, each within plain borders.

H. Part of a frieze

Found in front of the entrance of Monastery 2, the broken khondalite slab (Reg.

[1] *Buddhist Suttas*, translated by T. W. Rhys Davids, The Sacred Books of the East, XI (Oxford, 1881), pp. 251-59.

no. RTR-2, 576) is 25·4 cm. high. The relief, to judge by the style, is of about the seventh-eighth century A.D.

The frieze (pl. CCXXXIV B) depicts a teacher and his pupils, all of them wearing thick *valayas* and *hāras* (beaded in four cases). Tied by a string, their hair is arrayed in the form of large buns on the crown of the heads. The teacher, seated in the *mahārājalīlā* attitude and with the raised forefinger (the little finger also raised) of his right palm, is apparently in the attitude of dictating or teaching. The pupil on his immediate dexter is attentively writing on a slab or board. The next two pupils, to judge from their turned face and expression, are not only inattentive but averse to learning. The fourth (on the extreme dexter) is silently crawling away from the scene. On the sinister of the teacher is possibly a standing attendant (damaged).

CHAPTER EIGHT

AREA IN FRONT OF MONASTERY 2

1. GENERAL OBSERVATIONS

A TRENCH was laid in the area in front of Monastery 2 (pl. CCXXXV). Its southern extremity was at a distance of 13·41 m. north of the Mahākāla temple (pl. CCLVIII B), while the northern one reached as far as Monastery 2. The area was used till recently as *gobara-khātas* (*khāta* i.e. pit for depositing cow-dung with the object of preserving it) by the Paṇḍās (priests of the Mahākāla temple) who used to deposit cow-dung (*gobara*) during rainy season (when cow-dung cannot be dried) by digging pits to a depth of nearly 2·13 m.[1] As a result of these diggings, the structures buried below ground got disturbed and damaged. Practically, there was no stratified deposit for a considerable depth.

The excavation at the area (fig. 19), which included a small part in front of the western flank of the southern side of Monastery 1 as well, yielded a rich crop of small *stūpas*, both monolithic and structural, besides some sculptures and remains of three brick temples. Beneath the last are ruins of earlier structures, which could not be exposed without seriously disturbing the overlying structures.

The excavated remains are described below from the southern end of the trench. The stone, unless otherwise stated, is khondalite.

2. TEMPLE 4

The southernmost structure is a brick temple (fig. 20), Temple 4, which, despite its unpretentious dimensions and loss of the major portion of the superstructure, is impressive on account of the three presiding images fixed to the three walls. Located at a distance of nearly 23·16 m. to the south of the south-western corner of the western parapet of the flight of steps of Monastery 2 (pl. CCXXXV) and built over the ruins of an earlier brick structure, the temple (pls. CCXXXVI and CCXXXVII) faces the east and stands to a maximum height of 94 cm. above the level of the surrounding rammed floor. The top of this floor was found flush with the top of the projection (below the wall) which serves as a narrow *upāna*.

Internally, the temple is 1·50 m. by 1·50 m. excluding the narrow passage. Externally, each of the three (north, south and west) walls, about 3 m. long from corner to corner above the *upāna*, is divided into three equal parts, the central part projecting outwards

[1] There existed four such pits with an average diameter of 2·13 m. immediately before excavations. After every rainy season the pits used to have been cleared of the cow-dung which was used for cakes for fuel.

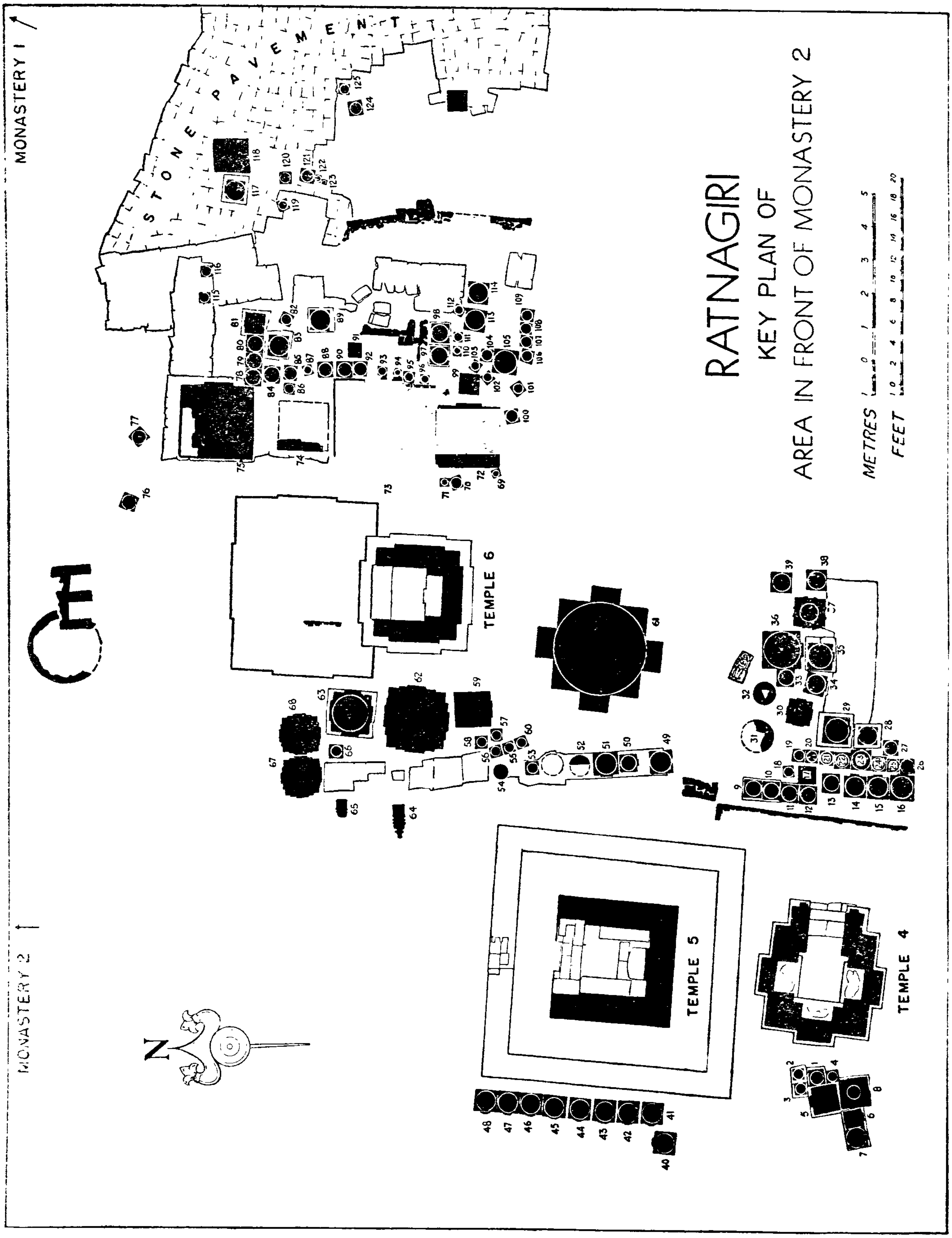
RATNAGIRI
KEY PLAN OF
AREA IN FRONT OF MONASTERY 2
METRES
FEET
MONASTERY 1
MONASTERY 2
STONE PAVEMENT
TEMPLE 6
TEMPLE 5
TEMPLE 4
N

FIG. 19

beyond the alignment of the flanking ones. The plan is thus *tri-ratha*. While the flanking parts are of plain brickwork in clay mortar, the lower part of the three *rāhās* (i.e. central projections), to a height of 74 cm. above the *upāna*, is in the form of a *khurā* and an inverted *khurā* with a recess in between and a receding facet above the inverted *khurā*. Only three brick courses above this facet are preserved to a length of 28 cm. on the western side. It is, therefore, not known if there had been niches for the images of the *pārśva-devatās*.

The front *rāhā* is more projected than the rest, and it is further distinguished by its surface-treatment which is mostly of khondalite stonework. On either side of the entrance was a projecting pilaster-like member. Its extant lower part is relieved with a succession of four mouldings—a *khurā*, a *noli*, a *khurā* and an inverted *khurā*, the last two mouldings being clasped by a *chaitya*-window motif.

The door-opening is 81 cm. wide. The door-frame evidently was of stone, of which the khondalite sill, 28·6 cm. wide, is alone extant. Iron dowels which clamped the jambs with the door-sill are still preserved. Behind the door-frame was a wooden door with two

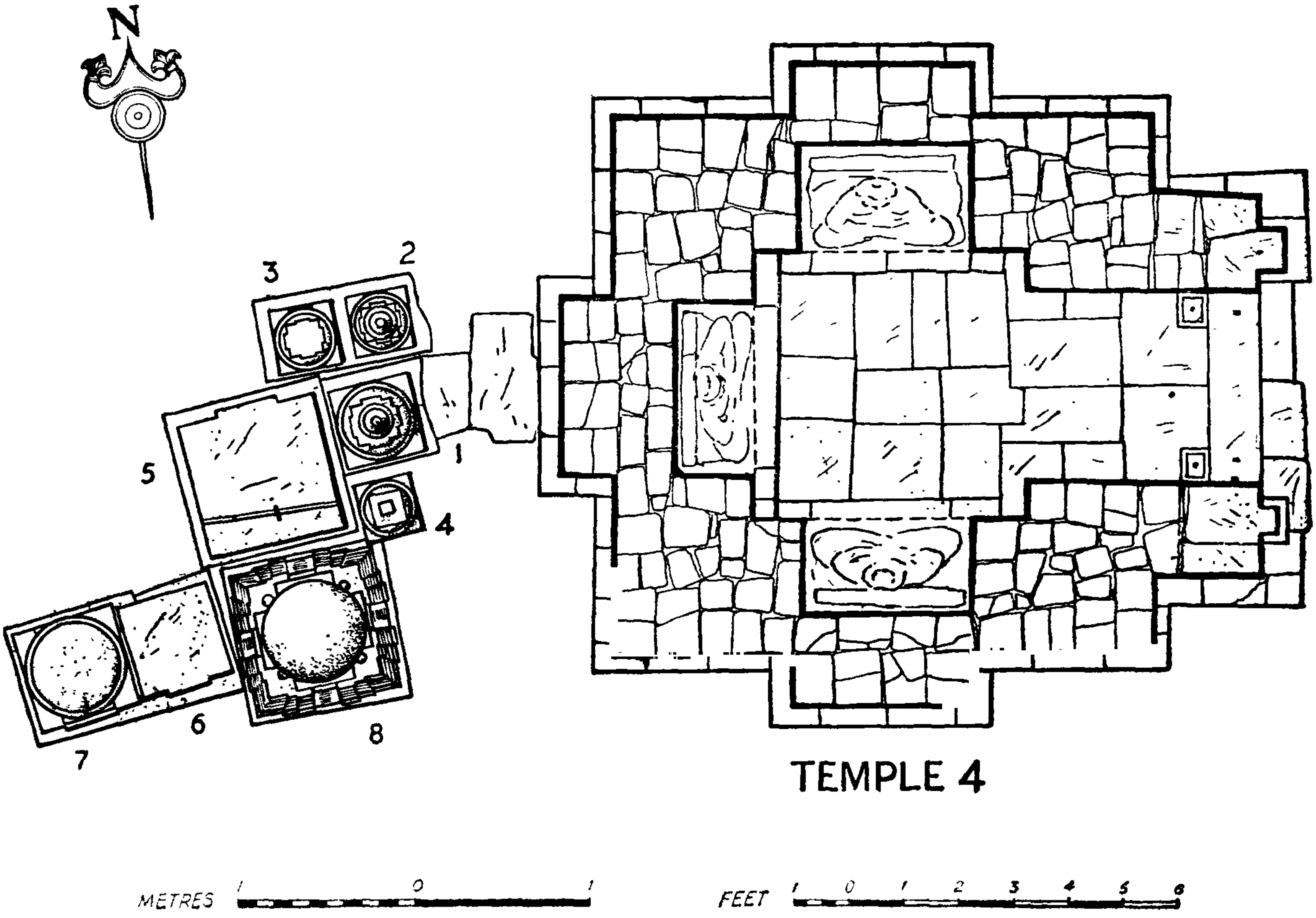

FIG. 20

leaves, oblong sockets for the posts of which exist on the stone-paved floor of the passage edging the inner face of the sill. The passage opens into the floor of the sanctum proper, which is also paved with khondalite slabs and is in one level with and in continuation of the floor of the passage. There is no provision for draining water out of the sanctum.

In the recesses of the three walls of the sanctum are firmly affixed three khondalite images. While the bottom of the pedestals of the northern and southern images touches the floor, the pedestal of the western image rests on a low plinth. The back-slabs of all the three images are oblong, and they rise much above the extant wall-tops. To judge by the characters of the inscription on two of the enshrined images *in situ*, the temple belongs to about the tenth century A.D.

A. Dharmaśaṅkha-samādhi-Mañjuśrī (?)

The image, which is fixed to the west wall, represents most probably the two-armed Dharmaśaṅkha-samādhi-Mañjuśrī (Amitābha-Mañjuśrī or Vāk) (pl. CCXXXVIII) seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a double-petalled lotus (the lower petals with the objects below being carved on a separate stone). Marks of a flower within a circle (possibly representing a *chakra*) occur on the visible right palm and soles of the feet. The two palms are placed one above the other on the lap in the *samādhi-mudrā*. Clad in an *antarīya*, the Bodhisattva, with half-closed eyes, a serene contemplative facial expression and auspicious lines round the neck, is decked elegantly in bracelets with a beaded central line, ornate armlets with a triangular central piece, an *upavīta* of three beaded strings held by a clasp, a beaded *hāra*, a necklace with a central ornate piece flanked by the head of a *makara* on either side, boldly-executed *makara-kuṇḍalas* and a *mukuṭa* with three ornate projections. Tied by a string of cable-pattern, the major part of the hair is arrayed in a high *jaṭā-mukuṭa*, while some coiled locks of hair fall on the sides.

Behind the head of the Bodhisattva is a halo rounded at the top. At the top dexter of the back-slab is the figure (head missing) of a Dhyāni-Buddha (either Akshobhya or Ratnasambhava), robed in an *antarvāsa* and an *uttarāsaṅga* (which has not covered his right chest, shoulder and arm) and seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. Below this figure is the Buddhist creed in five lines, inscribed in characters of about the tenth century A.D. The top sinister-corner of the back-slab with the effigy of a Dhyāni-Buddha, if there had been any, is missing. Below the lotus-seat are two seated figures (one of them presumably a monk) with folded hands and an incense-burner to the dexter of the foliated lotus-stem and a bowl with offerings on a tripod, a conch-shell on a spouted water-pot and a lamp on the sinister. The stalks of two buds and a leaf have issued from the lotus-stem.

Made in high relief, the figure of the Bodhisattva is remarkable for its plastic treatment and soft beauty. It faces the entrance. The height of the image including the lower piece, which is 35·6 cm. high, is 1·63 m., the width being 92·7 cm.

B. Yamāntaka(?)

On the sinister of the lotus-seat of the image of Mañjuśrī is carved on a separate

khondalite slab a terrible-looking, three-eyed and moustached figure (Yamāntaka?) with teeth displayed and protruding eyes (pl. CCXXXVIII). Standing in the *pratyālīḍha* posture on a *viśva-padma,* it carries in its raised right hand a sword, the damaged left palm resting near the chest. The figure wears a short lower garment, *valayas,* armlets, an *udara-bandha,* a necklace, ear-ornaments and a crown.

C. Vajradharma or Rakta-Lokeśvara

The image (pl. CCXXXIX), 1·65 m. high and 91·5 cm. wide, in the northern wall represents either the two-armed Vajradharma or Rakta-Lokeśvara, as it, like these two Bodhisattvas, opens with its right palm the petals of a lotus-bud held in its left hand. The *sādhana* of Vajradharma enjoins for his mount (*vāhana*) a peacock which is absent in the image. The image sits, like Rakta-Lokeśvara, on a lotus and bears, like Vajradharma, on his *jaṭā-mukuṭa* five Dhyāni-Buddhas—Akshobhya and Vairochana, one above the other, on the front, Ratnasambhava on the dexter, Amoghasiddhi on the sinister and Amitābha above the crown of the *mukuṭa.*

Attired in an *antarīya* held by a girdle of two bands with a flower-shaped clasp, the two-armed Bodhisattva, with half-closed eyes, ineffably sweet and gracious expression and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with a luxuriant stem, from which have issued stalks of buds and leaves. He is richly adorned with bracelets, ornate armlets with projections, an *upavīta* of three beaded strings, a broad necklace of two strands with a central clasp of a highly ornate design, a beaded *hāra, makara-kuṇḍalas* and a high *mukuṭa* flanked by ribbon-ends. The visible right palm and soles of his feet bear marks of flowers within circles.

On either side of the elongated-oval halo, conspicuously narrow towards the bottom, is a goddess seated in the *vajra-paryaṅkāsana* attitude, each on a *viśva-padma,* with their right palm, in the *vara-mudrā,* resting against the knee. The left palm of both, with the stalk of a flower between the thumb and the index finger, rests on the seat. The figure on the sinister possibly represents Ārya-Sarasvatī; for, the full-blown lotus supports a book. The flower in the left hand of the figure on the dexter is damaged. Dressed in a *śāṭī,* both the figures, with elongated oval haloes, are decked in *valayas,* armlets, a beaded *hāra,* ear-ornaments and a short *mukuṭa.* The hair is arranged in the form of a bun on the crown of the head.

Below, on the dexter of the lotus-stem is a seated male with the handle of an incense-burner in hands. Behind him is the bejewelled two-armed Tārā (head broken) seated in the *vajra-paryaṅkāsana* posture on a lotus. Her right palm, in the *vara-mudrā,* is placed on the knee and the left palm, with the stalk of an *utpala* (damaged) between the thumb and the forefinger, rests on the seat. The corresponding goddess on the sinister is the three-eyed and four-armed Bhrikuṭī, bare of ornaments and with a *jaṭā-mukuṭa,* seated in the *vajra-paryaṅkāsana* attitude on a lotus. With a water-pot (damaged) in her lower left palm placed on the left knee and the lower right palm in the *vara-mudrā* against the right knee, she carries in her upper left and right hands respectively a *tridaṇḍa* and a rosary.

The back-slab on either side of the halo of the main image bears the Buddhist creed

in two lines inscribed in characters of about the tenth century A.D. The image, with its exquisitely-rendered sensitive benign face vibrating with spiritual realization, is superb.

D. Vajrasattva

In the southern side is the bejewelled two-armed Vajrasattva seated in the *paryaṅkāsana* attitude (pl. CCXL A). The image with prominent chisel-marks looks unfinished. This is perhaps due to the bad quality of the khondalite stone, which, during carving, was found unsuitable for smooth finishing. The sculptor, instead of rejecting it, finished it with plaster of lime, thick patches of which were found sticking to the body. Vajrasattva carries a thunderbolt in his right palm, held upwards against the chest, and a bell in the left hand resting on the thigh. Around the head is an elongated-oval halo, conspicuously narrow towards the bottom. The dexter-corner of the oblong back-slab, 1·41 m. high and 86·4 cm. wide, is broken.

Below the sculpture is a separate slab, 24·2 cm. high, relieved with the lower row of petals of a lotus. On either side of the foliated stem of the lotus with leaves is a bowl with offerings on a stand, the one on the sinister being on a tripod.

3. ANTIQUITIES FROM THE AREA OF TEMPLE 4

Immediately to the south of the temple and at a depth of 1·52 m. below surface was unearthed the fragment (27·3 cm. high) of a fairly large figure of a *vidyādhara* with a garland in hands and in the pose of flying through clouds (pl. CCXL B). The workmanship of the figure (Reg. no. 1961/14) is fine. The khondalite image to which this fragment had belonged must have been a colossal one.

The deposit above the temple yielded a few stone sculptures. One (22 cm. high) of these is the left forearm (Reg. no. 1961/44) of a colossal khondalite image, found at a depth of 61 cm. below surface. The palm, with a circular mark, holds the stalk of a missing flower. Around the wrist is a bracelet with a central beaded line.

The second (Reg. no. 1961/15) represents the six-armed Mahishāsuramardinī (pl. CCXLI, top left), badly defaced. Standing with her bent right leg on the trunk of a buffalo, she pierces the head of the demon with a trident or spear placed in her middle right hand. Among the other attributes in the hands of the goddess, a sword in her top right hand and a shield in the corresponding left hand are alone distinct. The demon is seen coming out of the neck of a buffalo, the latter's chopped head lying between the two legs of the demon. Near the left foot of the goddess is represented possibly the head of a lion. Made of chlorite, the image, 8·6 cm. high and 5·4 cm. wide, was found at a depth of 15·2 cm. below surface. The workmanship of the image is not of high order.

The third is a tiny chlorite image (pl. CCXLI, top right), 5·7 cm. high and 3·8 cm. wide, of the four-armed and pot-bellied Gaṇeśa. His lower left hand rests on a hatchet, upper left carries a bowl with *laḍḍukas* to which his trunk is applied, upper right holds a broken tusk or a radish and lower right palm, with a rosary, is placed on the knee. Adorned with anklets, *valayas*, an *upavīta* and a *mukuṭa*, the figure is seated in the *lalitāsana*

attitude on a lotus. The image (Reg. no. 1961/16) was found at a depth of 15·2 cm. below surface.

The fourth (Reg. no. 1961/17) is a *liṅga* (pl. CCXLII B) with a peculiar *arghya-paṭṭa*. The inner side of the latter is circular like a bowl and contains an oblong perforation opening into a projected channel. At each of the four corners of the exterior sides of the thin square base (7·9 cm. x 7·9 cm. excluding the projection) of the *arghya-paṭṭa* is a crude dwarfish figure (*gaṇa* ?), of which the head is visible near the rim. Between these figures are three panels carved against the exterior sides of the *arghya-paṭṭa,* the corresponding space for the fourth panel being occupied by the channel. The panel on the face opposite the channel represents Gaṇeśa in the *mahārājalīlā* attitude. It could not be determined if the two remaining panels, containing a defaced figure each, represented Pārvatī and Kārttikeya. Made of chlorite, the *liṅga* lay at a depth of 15·2 cm. below surface.

Found at a depth of 20·3 cm. below surface, the fifth (Reg. no. 1961/18) is also a chlorite *liṅga* but with an oblong (5·7 x 5·1 cm.) *arghya-paṭṭa,* the latter with a projected channel (pl. CCXLI, bottom right). The sides of the *arghya-paṭṭa* have four mouldings with a central inset on three sides. The insets are relieved with crude figures, one of which represents Gaṇeśa.

4. *STŪPAS* TO THE WEST OF TEMPLE 4

Immediately to the west of Temple 4 is a cluster of small *stūpas* (pls. CCXXXVII and CCXL C and fig. 20), which cropped up at a later date when the accumulation of earth rose to a height of 45·7 cm. above the rammed floor around the temple. Over this accumulation was laid, for the purpose of installing these *stūpas,* a pavement of roughly-dressed khondalite slabs, some of which touch the rear wall of the temple. Standing on this pavement are four monolithic *stūpas* and four of dry stone masonry, all of khondalite. There are some fragments, including a huge *chhatrāvali,* of larger *stūpas* as well.

A. Stūpa 1

Stūpa 1 (pl. CCXXXVII), the largest of the four monolithic *stūpas,* does not provide for a niche. It is 1·15 m. high and consists of (i) a square platform (31·7 cm. high and 45·7 cm. square) with its sides carved into three mouldings (a *khurā,* a *kumbha* and an inverted *khurā*), all connected by a plain central band, (ii) a drum (26 cm. high and 45·7 cm. in diameter at the base) with a plain projected band at the base and two torus-mouldings, each with a facet below and above, at the top, (iii) a plain shouldered dome (18·4 cm. high and 41·9 cm. in diameter), (iv) a *tri-ratha harmikā* (15·9 cm. high) with two facets at the base and two facets and a *piḍhā*-shaped member (having *ṭāṅkus* above the top edges) at the top and (v) a *chhatrāvali* (23 cm. high) of seven gradually-diminishing discs crowned by a convex member.

B. Stūpas 2 and 3

Two (pl. CCXL C) of the remaining three monolithic *stūpas* are of nearly identical

shape and size. Standing side by side both bear reliefs of deities facing the north. The eastern one (Stūpa 2) of the two is 87·6 cm. high and consists of (i) a square platform (21 cm. high and 34·3 cm. square) with sides carved into a *khurā* and an inverted *khurā* (both mouldings connected by two rough triangles on the front side), (ii) a drum (21·6 cm. high and 34·3 cm. in diameter) similar to that of the preceding but with a facet above the base-band, (iii) a high shouldered dome (16·5 cm. high and 30·5 cm. in diameter), (iv) a *harmikā* (11·4 cm. high) similar to that of the preceding and (v) a *chhatrāvali* (17·1 cm. high) of five gradually-diminishing discs capped by a lotus-bud. Inside an arched niche within a frame with a triangular top is a two-armed figure of Tārā, seated in the *lalit-āsana* attitude on a double-petalled lotus with her right leg pendant; wearing a *śāṭī* and ornaments, the goddess carries in her left hand the stalk of an *utpala,* the right palm, in the *vara-mudrā,* resting on the knee.

The western *stūpa* (extant height being 68·6 cm.), Stūpa 3, is similar to the eastern one with the difference that the mouldings of the platform (19·1 cm. high and 37·5 cm. square) are connected by a plain central oblong projection, the facet above the band of the drum (19·7 cm. high and 37·5 cm. in diameter) is absent and the *harmikā* (10·8 cm. high) contains a single facet at the base and a second below the top member. Its *chhatrā-vali* is broken. The height and diameter of the dome are respectively 19 cm. and 35 cm. Inside a niche rounded at the top is a two-armed bejewelled figure of Avalokiteśvara. Clothed in an *antarīya,* he is seated in the *lalitāsana* attitude on a *viśva-padma.* With his right palm, in the *vara-mudrā,* resting on the knee, the Bodhisattva holds with his left hand the stalk of a fully-blown lotus. The frame of the niche is similar to that of the eastern one (Stūpa 2).

C. Stūpa 4

The remaining monolithic *stūpa,* Stūpa 4 (pl. CCXXXVII), to the south of Stūpa 1 contains a niche, roughly rounded at the top, for a detachable image, now missing. The *stūpa,* 71·8 cm. high, consists of (i) an oblong (33 x 29·8 cm.) platform (22·3 cm. high), (ii) a drum (16·5 cm. high) with two mouldings at the base and two at the top, (iii) a high and slightly-tapering dome (21·5 cm. high) and (iv) a *harmikā* (11·5 cm. high) with two facets below the sloping recessed part and a facet below the *piḍhā*-shaped member. The missing *chhatrāvali* was a separate piece. Above the niche, which faces the south, is a short inscription in characters of about the eleventh century A.D.

D Stūpas 5 and 6

Of the masonry *stūpas,* two are reduced to their platforms. The larger platform (41·3 cm. high), Stūpa 5 (pl. CCXL C), to the west of Stūpas 1 and 4, has a central projection facing the north: its sides are carved into three mouldings (a *khurā,* a *kumbha* and an inverted *khurā*), all connected by a plain central vertical band.

The eastern and southern faces alone of the smaller platform (24·8 cm. high), Stūpa 6, are carved into a *khurā,* a *paṭā* and an inverted *khurā,* the mouldings being clasped by a plain central band. The south face is distinguished by a central projection. Evidently, both these *stūpas* contained images within the niches of the missing drums.

E. Stūpa 7

Of the remaining two *stūpas*, one each on either side of Stūpa 6, the dome along with the crowning members is missing. Stūpa 7 (pl. CCXL C) is on the western side of Stūpa 6. Its platform, 24·8 cm. high, has a *tri-ratha* front (south), carved into a *khurā*, a *kumbha* and an inverted *khurā*, all connected by a plain central oblong band. The drum, 30·5 cm. high, presents a band at the base and at the top. While the lower band is relieved with two rows of petals (as in a *viśva-padma*) crowned by a beaded line (stylized stamens), the upper band is decorated with a row of thunderbolts within beaded borders. The recessed space between the two bands is carved with beaded loops and tassels hanging from bells, the latter strung with a string. Inside the oblong niche, which faces the south, is a two-armed figure of Mañjuvara. Attired in an *antarīya*, the Bodhisattva is seated in the *paryaṅkāsana* attitude on a double-petalled lotus. With the *śikhaṇḍaka-kākapaksha* coiffure and wearing ornaments, he displays the *dharmachakra-mudrā* with his two palms resting against the chest. Passing over his left arm rises up an *utpala* supporting a book. Behind his head is a roundish halo. At the top dexter of the niche is a floral motif. The jambs and the vertical portion of the projected sloping member over the niche are relieved with halves of flowers within triangular borders.

F. Stūpa 8

Stūpa 8 (pl. CCXXXVII) is of an entirely different tradition and does not conform to the general architectural style prevalent in this centre. The extraneous impact is too palpable. In the central part of all the four sides of the sloping *pañcha-ratha* platform is the provision of a stair which gives access to the terrace above the platform. The platform, 37·5 cm. high, presents three mouldings—a *khurā*, a *noli* and an inverted *khurā* —at its lower part and two—a *khurā* and an inverted *khurā*—near the top. The recessed portion between these two sets of mouldings is relieved with *kumbhas* (water-pots), one each on the *kanika* and the *anuratha*. The drum, 29·2 cm. high, provides four niches, one each above the stairs of the platform, facing the cardinal directions. The jambs of the niches and the vertical face of the projected member are decorated with halves of flowers within triangular borders. All the niches were found empty. The spaces between the niches have each a moulded pilaster fashioned against the decorated background of the drum which has two rows of petals capped by a beaded line at the base, rows of thunderbolts within beaded borders at the top and beaded loops and pendants in the middle part.

5. *STŪPAS* TO THE EAST OF TEMPLE 4

To the east of Temple 4, but at a lower level and at a depth of 1·17 m. from the floor-level around the temple, is a largely stone-paved area, full of small *stūpas* (fig. 21 ; pls. CCXLIII-CCXLVI). All the extant *stūpas* are of khondalite, though the existence once of at least a few brick *stūpas* is suggested by the find of some moulded bricks and a brick *harmikā* amidst debris of dislocated stone *stūpas*. On the pavement of khondalite

slabs there are several incised circular lines (pl. CCXLV), indicative of the former existence of *stūpas* at the spots.

A. Stūpas 9-12

Stūpas 9 (86·4 cm. high), 10 (92·7 cm. high), 11 (87·6 cm. high) and 12 (88·3 cm. high) stand in a row (pls. CCXLIII-CCXLVI) on a running platform, made of four slabs corresponding to the four drums. Three of the slabs form part of the drums themselves.

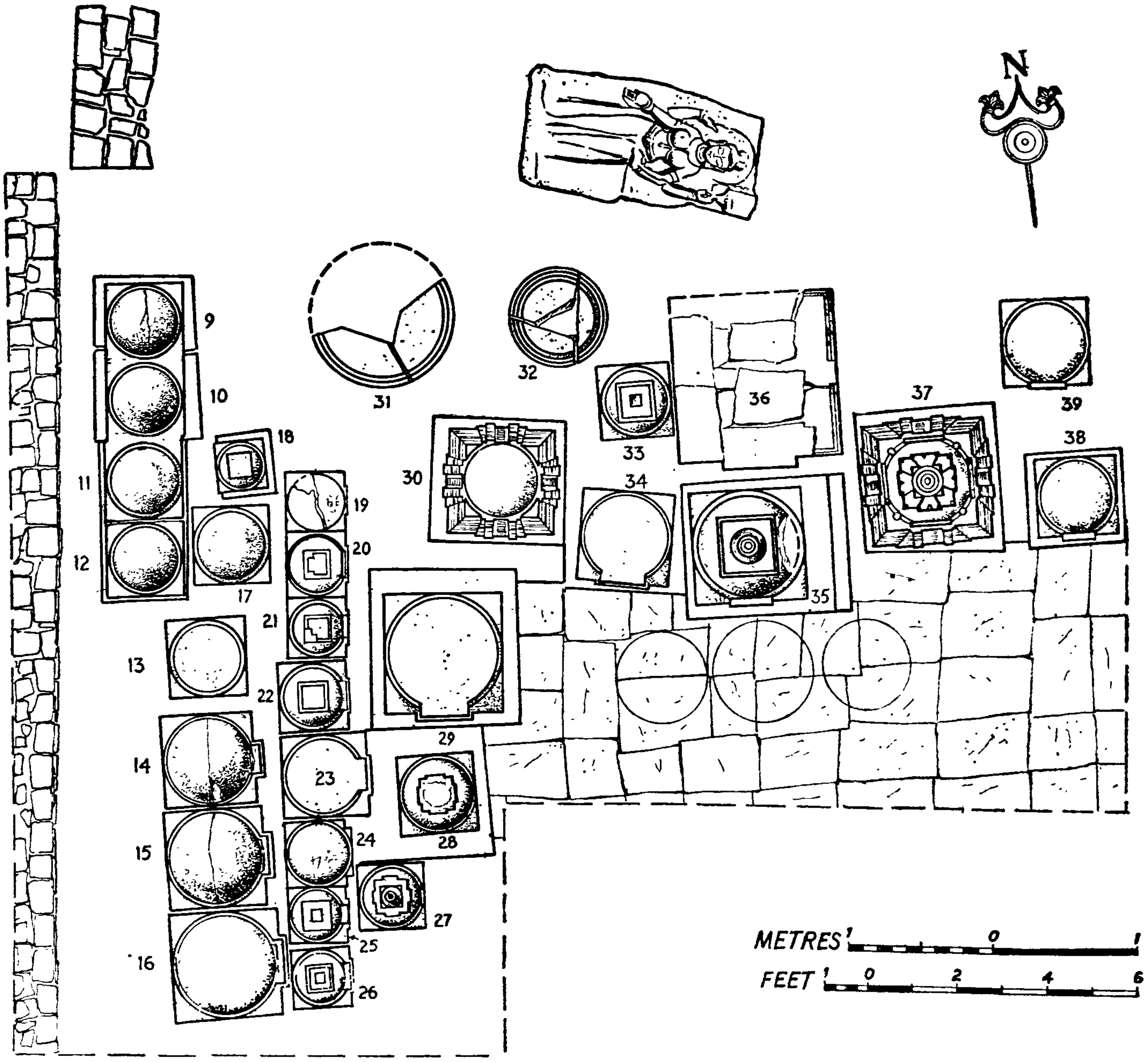

Fig. 21

The sides of the platform are carved into three mouldings—a succession of a *khurā*, a *kumbha* and an inverted *khurā*. The drums are all plain save for a band at the base and another near the top. The austerely-plain domes, flattened at the crown, present a hemispherical curvature in the upper half. None of the *harmikās*, which were of separate stones, was found *in situ*. The platform of these *stūpas* is installed on roughly-dressed khondalite slabs.

B. Stūpa 13

Stūpa 13 (pls. CCXLIII A, CCXLIV, CCXLV and CCXLVI), immediately to the south-east of Stūpa 12, is similar to the preceding group, but the major portion of its dome has disappeared. Its extant height is 66 cm.

C. Stūpas 14-16

The platforms of Stūpas 14, 15 and 16 (pls. CCXLIII-CCXLVI), to the south of Stūpa 13, are again in one continuous alignment and appear to have been installed at the same time. Their visible sides alone are carved into a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*, the front (east) side being distinguished by a central projection each. Their drums and domes are similar to those of Stūpas 9-12, but of larger dimensions. All of them have each a niche facing the east. The jambs of the niches are plain. Over the lintel of each niche is a projected sloping member, above which is an ornate *chaitya*-window motif with corbel-like facets below. Inside the central medallion of the *chaitya*-window of Stūpa 16 is a lion-head, while within that of Stūpa 15 is a smaller *chaitya*-window motif with a *khurā*-shaped member below. The niches of Stūpas 14 (1·035 m. high) and 16 (1·086 m. high) were found empty. Over the domes were separate *harmikās* and *chhatrāvalis*, all missing.

Inside the niche of Stūpa 15 (1·137 m. high) was found a detachable chlorite image of Jaṭāmukuṭa-Lokeśvara (pl. CCXLVIII A).[1] Seated in the *lalitāsana* attitude on a double-petalled lotus with his pendant right foot resting on a second lotus, the three-eyed and four-armed Bodhisattva, with a slightly-smiling face, is clothed in an *antarīya* and decked in *valayas*, beaded armlets, an *upavīta*, a beaded *hāra*, ear-rings and a short beaded *mukuṭa*. Of his hands, the principal right, in the *vara-mudrā*, is resting on the knee, the corresponding left, with the stalk of a full-blown lotus between the thumb and the index finger, placed on the seat. His upper left and right palms carry respectively a water-pot of the sprinkler-type and a rosary. Tied by a string, the hair is arrayed in a *jaṭā-mukuṭa*. The halo behind the head is inconspicuously pointed at the crown. The image, 23 cm. high and 16 cm. wide, was found fixed to the niche by two iron wedges.

D. Stūpa 17

Stūpa 17 (pls. CCXLIII-CCXLVI), immediately to the east of Stūpa 12, is similar to

[1] This image (Reg. no. 1961/20) has since been removed to the store-room constructed on the top of the hill.

the latter. The two upper mouldings of its platform (29·8 cm. high and 53·3 cm. square) —a *kumbha* and an inverted *khurā*—are connected by a flower and a leaf[1] carved on the central parts of the four sides, while the middle part of the bottom *khurā*-shaped moulding is relieved with a *chaitya*-window motif as in the western and southern sides of Stūpa 12. The total height of the *stūpa* is 92·7 cm. The *harmikā* and *chhatrāvali* which were of separate stones have disappeared.

E. Stūpa 18

Stūpa 18 (pls. CCXLIV-CCXLVI), immediately to the north of Stūpa 17, is monolithic and 63·5 cm. high. The sides of its square platform are carved into a *khurā* and an inverted *khurā*, the two being connected by a central oblong projection. The drum and the dome are similar to those of Stūpa 17. A small section of the two facets and the recessed middle part of the square *harmikā* are alone preserved.

F. Stūpas 19-26

Stūpas 19, 20, 21, 22, 23, 24, 25 and 26 stand in a row to the east of the group represented by Stūpas 13-18. All of them face the east and bear within a niche the figure, in relief, of a deity.

Stūpa 19 (pls. CCXLIV-CCXLVI), a monolithic one, is broken. The front side of its platform is *tri-ratha* on plan and carved into a *khurā* and an inverted *khurā*, connected by a central oblong projection. While the high dome is plain, the drum (its front side mostly broken), also plain, bears the remnant of a relief.

Stūpa 20 (pls. CCXLIV-CCXLVI) is also monolithic save for the *chhatrāvali* and 75·5 cm. high. It consists of (i) a platform (24·1 cm. high and 39·4 cm. square), *tri-ratha* on the front, (ii) a drum (20·3 cm. high and 39·4 cm. in diameter) with a band at its base and top, (iii) a dome (21·3 cm. high and 36·8 cm. in diameter) with a hemispherical curvature at the top corners and (iv) a square *harmikā* (damaged, 9·8 cm. high) with a facet at the base and a facet and a band at the top. Within the top of the last is a square socket for the staff of the detached *chhatrāvali*. The front and north sides of the platform are carved into a *khurā* and an inverted *khurā* connected by a central oblong projection. The frame around the niche is pointed at the crown. Within the niche, also pointed at the top, is the relief of the four-armed Jaṭāmukuṭa-Lokeśvara seated in the *lalitāsana* attitude on a double-petalled lotus. With the stalk of a fully-blown lotus in his lower left hand resting on the seat, the Bodhisattva carries in his upper left and right hands respectively a water-pot of the sprinkler type and a rosary and displays the *varamudrā* with his lower right palm placed on the knee. Robed in an *antarīya* and a folded *uttarīya* (with ends tucked on the left shoulder) worn in an *upavītī* fashion, he is richly adorned with *valayas*, beaded armlets, an *upavīta*, a beaded *hāra*, ear-rings and a short crown at the base of the *jaṭā-mukuṭa*. Behind his head is an elongated-oval halo, slightly

[1] The leaf carved against the *kumbha*-moulding is a survival of the *pūrṇa-kumbha* motif.

pointed at the crown. Below the seat are an incense-burner, a lamp and a bowl with offerings. The figure was found painted in darkish-red colour.

Stūpa 21 (pl. CCXLVI), also monolithic, is similar to Stūpa 20 and 72·4 cm. high. Inside a niche rounded at the top and with a plain frame, also rounded at the top, is a two-armed bejewelled figure of Tārā dressed like the preceding figure and also coloured in darkish red. Seated in the *lalitāsana* attitude on a double-petalled lotus, the goddess, with her right palm in the *vara-mudrā* on the knee, holds the stalk of an *utpala* with the left hand which rests on the seat. Behind the head is an oval halo, while underneath the seat are an incense-burner, a lamp and a bowl with offerings.

Stūpa 22 (pl. CCXLV), again monolithic, is similar to Stūpa 21 and is 73·7 cm. high. It also contains an analogous relief of the two-armed Tārā, also painted in darkish red. The central part of the front side of the platform is recessed into an oblong. The upper part of the *harmikā* is missing.

Stūpa 23 (pl. CCXLIV) preserves its platform with its *tri-ratha* front side carved into a *khurā*, a *kumbha* and an inverted *khurā* (all clasped by a central vertical band), the drum having a band at its base and top and the lowest portion of the dome to a height of 6·4 cm. only. The available height is 64·8 cm. In the oblong niche crowned by a sloping member, over which was a *chaitya*-window motif, is the two-armed Vajrasattva seated in the *paryaṅkāsana* attitude on a double-petalled lotus, below which are a lamp, an incense-burner and a bowl with offerings. He carries a thunderbolt in his right palm, held upwards against the chest, and a bell in the left palm resting on the thigh. Draped like Jaṭāmukuṭa-Lokeśvara of Stūpa 20, he, with an oval halo, is adorned with beaded armlets, a beaded *upavīta*, a beaded *hāra*, ear-rings and a high *mukuṭa* with flowing ribbon-ends. The relief was found covered by a thin layer of white plaster of lime. The jambs of the niche are relieved with halves of flowers within triangular borders, the latter having a central beaded line. Near the base of this *stūpa* was found a flat object (Reg. no. 1961/90), more than a semicircle in outline, 4·7 cm. long, 3 cm. wide and 1·8 cm. thick. Made of ivory (?), it is grinded and polished. It contains a central socket, 1·3 cm. in maximum diameter, which might have held relics originally. At the time of its discovery earth alone was found within the socket.

Stūpa 24 (72·4 cm. high) is similar to Stūpa 20, but its missing *harmikā* was a separate piece. Inside a niche, rounded at top corners within a frame having a semicircular top, is a relief of the bejewelled two-armed Vajrasattva (pl. CCXLVII). The figure resembles the one in Stūpa 23. This figure also was found covered by a thin layer of white plaster of lime.

Stūpa 25 (73·7 cm. high) is similar to Stūpa 21. Inside a niche, also similar to that of Stūpa 21, is a four-armed goddess (Chundā?) seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. With a bowl in the two lower palms placed on the lap in the *dhyāna-mudrā*, she carries in her upper left and right hands respectively the stalk of a fully-blossomed lotus and a rosary (pl. CCXLVII). Dressed in a *śāṭī* and an *uttarīya* worn in an *upavītī* fashion with ends tucked on the left shoulder, the goddess, with the bun-shaped coiffure, is bedecked in rows of bangles, *valayas*, beaded armlets, an *upavīta*, a beaded *hāra* with a central piece, ear-rings and a short *mukuṭa*. Behind her head is an

elongated-oval halo, slightly pointed at the crown. Below the seat are two kinds of offerings, apart from an incense-burner and a lamp. The figure was found coated with white plaster of lime.

Stūpa 26 (82·5 cm. high) is similar to Stūpa 25, but the lower band of the drum is relieved with two rows of petals (as in a *viśva-padma*) and a beaded line (stylized stamens) and the upper band with a row of *viśva-vajras* within beaded borders. The top band of the *harmikā* is carved with halves of flowers within triangular borders. The missing *chhatrāvali* was a separate piece. Inside a niche, rounded at the top corners, is the six-armed Mārīchī, draped in a short lower garment and decked in anklets, a girdle, *valayas*, beaded armlets, a *hāra* of two strings, ear-rings and a high *mukuṭa*. With an elongated-oval halo behind the heads, the three-headed goddess is standing in the *pratyālīḍha* posture on a plain chariot drawn by seven pigs. Her left face is sow-like. Her principal left hand, in the *tarjanī-mudrā*, with a string ending in a circle, rests on the chest, the corresponding right palm holding a needle. The remaining two left hands carry the branch of an *aśoka* tree and a bow and the right hands a thunderbolt and an arrow. The frame, around the niche, which is rounded at the top corners and pointed at the crown, is relieved with halves of flowers within triangular borders.

G. Stūpa 27

The monolithic Stūpa 27 (pls. CCXLIV and CCXLV) in front of Stūpa 25 faces the east and is 1·13 m. high. The sides of its square platform (38 cm. high, each side being 45·7 cm.) are carved into a *khurā*, a *kumbha* and an inverted *khurā*, clasped together by a central band on all sides. At the base of the drum (28 cm. high and 45·7 cm. in diameter) are a band and a facet, while near the top are two torus-mouldings, each with a facet below. The *harmikā* (16 cm. high), above the shouldered dome (22·2 cm. high and 42 cm. in diameter), is *tri-ratha* with two facets at its base and another two underlying a *piḍhā*-shaped member which has *ṭāṅkus*. Four discs alone of the *chhatrāvali* are preserved.

Within the oblong niche of a representation of a shrine with a *khurā*-shaped roof crowned by a tiny domical finial is Buddha or the Dhyāni-Buddha Ratnasambhava, seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. With a bowl in his left palm, he shows the *vara-mudrā* with his right palm resting against the thigh. Below the seat are two kneeling devotees, each with a garland in hands, apart from offerings.

H. Stūpa 28

To the north-north-east of Stūpa 27 is Stūpa 28 (pls. CCXLIV-CCXLVI), 1·073 m. high. It resembles the former, but the drum has two mouldings instead of the band at the base and the *tri-ratha harmikā* (major portion missing) presents a single facet at the base. The two upper mouldings of the platform are connected by a flower and a leaf (*aśoka*?), the latter falling on a triangular motif carved against the *khurā*. The *stūpa* does not provide for a niche.

I. Stūpa 29

Made of several slabs, Stūpa 29 (pls. CCXLIII-CCXLV) is installed over roughly-dressed stone slabs placed above the stone-paved court. It has a central projection on the southern side of its platform. The sides of the platform (40 cm. high) are carved into a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*, all the mouldings connected by a central plain band. The entire superstructure over the drum (36·2 cm. high and 78·1 cm. in diameter) is missing. While the lower band of the drum is relieved with two rows of petals (as in a *viśva-padma*) having a beaded line above, the upper band presents a scroll of leaves within beaded borders. The scroll has issued from the neck of a *makara*, the latter's trunk held by a male figure. The recessed space between the two bands is carved with beaded loops and beaded pendants, each of the latter ending in a bell-shaped motif. These loops and pendants have issued alternately from a *kīrti-mukha* and a floral motif, all strung by a plain band.

The niche of the drum, with its frame decorated with halves of flowers within triangular borders, bears a relief of Buddha with his right palm in the *bhūmisparśa-mudrā*. With a tiny circlet on the left palm which rests on the lap, he is seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, the latter placed on a footed throne with lions below. He is robed in an *antarvāsa* and an *uttarāsaṅga* worn in an *upavītī* fashion with ends tucked on the left shoulder. Behind him is a trefoil arch springing from two posts. At the top corners of the niche is a floral motif. The niche faces the south.

J. Stūpa 30

Stūpa 30 (pls. CCXLIII, CCXLVI, CCXLIX and CCL), 95·2 cm. high, is striking not only for its lavish embellishment but for the exotic inspiration in the treatment of the platform which is analogous to that of Stūpa 8. The sloping platform (36·8 cm. high, 75 cm. at the base from one corner to the other and 50·8 cm. at the top from one corner to the other) is *pañcha-ratha* on plan. In all the four central projections are representations of staircases leading to the platform-top which serves as a narrow terrace around the drum. The remaining part of the façades of the platform presents a succession of a *khurā*, a *noli* and an inverted *khurā* at the base and a *khurā* and an inverted *khurā* near the top. The middle portion between these two sets of mouldings is decorated with *kumbhas* (water-pots), one each on the *anuratha* and the *kanika*. The drum (29·2 cm. high and 50·8 cm. in diameter) accommodates four niches with projected frames facing the cardinal directions. The spaces between the frames of the niches have at the base a band of two rows of petals (as in the *viśva-padma*) crowned by a beaded line, at the top a second band with thunder-bolts and half-flowers within beaded borders and in the middle part beaded loops and pendants as in Stūpa 29. The jambs of the eastern, western and southern niches are relieved with a row of four-petalled flowers, while the vertical portions of the projected member, capping the frames, and the jambs of the northern niche bear halves of flowers within triangles. At the centre of the sloping part of the projecting members is a half-flower motif.

In the niches are reliefs of four Dhyāni-Buddhas — Akshobhya on the east, Ratnasambhava (pl. CCL B) on the south, Amitābha (pl. CCL A) on the west and Amoghasiddhi (pl. CCXLIX) on the north. Showing their characteristic *mudrās*, all the Dhyāni-Buddhas are seated in the *vajra-paryaṅkāsana* attitude, each on a double-petalled lotus, below which are two bowls with offerings (absent below the seat of Amoghasiddhi). They are robed in an *antaravāsa* and an *uttarāsaṅga* which, except in the case of Amitābha, does not cover the right chest, shoulder and arm and the ends of which are tucked on the left shoulder. Behind their heads are elongated-oval haloes, slightly pointed at the crown in the reliefs of Amoghasiddhi and Amitābha. Above the halo of Amitābha is the representation of the *Bodhi* tree.

The dome (29·2 cm. high and 48·2 cm. in diameter) is relieved with four ornate *chaitya*-window motifs, one each above the projecting member crowning the niche of the drum. The central medallions of two of the *chaitya*-windows contain heads and those of the remaining two have four-petalled flowers. The top of the dome is flattened to support the missing *harmikā*. The platform of the *stūpa* rests on khondalite slabs placed above the stone-paved court.

K. Stūpas 31 and 32

Stūpas 31 and 32 (pls. CCXLIII B and CCXLVI), to the east of Stūpas 9 and 10, are without any platform. The drum (height of the extant portion is 19 cm.) of Stūpa 31 is reduced to the three gradually-receding facets of its lowest part, while that of Stūpa 32 (available height being 31·8 cm.) preserves a small vertical portion above the three receding facets.

L. Stūpa 33

Stūpa 33 (1·016 m. high), to the south-east of Stūpa 32, is monolithic up to the top of the *harmikā* which provides a socket for the *chhatrāvali* (pls. CCXLIII-CCXLVI). It stands partly on an accumulation of earth, which rises to a height of 31·8 cm. above the khondalite slabs below the platform of Stūpa 30, and partly on a slab (12·7 cm. high) placed above an accumulation of earth. Its platform (29·8 cm. high and 52 cm. square) presents two mouldings—a *khurā* and an inverted *khurā*—connected by a plain central oblong. The drum (29·8 cm. high and 52 cm. in diameter) has two mouldings at the base and a band at the top. Over the shouldered dome (28 cm. high and 49·5 cm. in maximum diameter) is a square *harmikā* (14 cm. high) with a facet at the base and a facet and an inconspicuously *khurā*-shaped member at the top. The central part of the western face of the drum and dome presents a slight projection (pl. CCXLIII B) with a triangular top for the framed niche of an image meant to be carved.

M. Stūpa 34

Stūpa 34 (pls. CCXLIII and CCXLVI), to the south of the preceding, is reduced to its platform (26·7 cm. high) and the lowest portion (2 cm. high) of the drum. Laid over khondalite slabs placed above the stone-paved court, the platform is *tri-ratha* on the south.

Its sides are carved into a *khurā*, a *kumbha* and an inverted *khurā*, clasped together by a plain central oblong. The south face of the drum has a small projection and presumably contained an image.

N. STŪPA 35

Stūpa 35 (pls. CCXLIII-CCXLVI), 1·734 m. high, is built on two courses of roughly-dressed stones, laid over the stone-paved court of an earlier date. In the gap of the stones, found slightly dislocated, lay a fragment of an inscribed slab. The *stūpa* was not found intact, and its members (which have been reassembled) were found scattered. The sides of the platform (36·8 cm. high and 76·2 cm. from one corner to another corner), *tri-ratha* on the southern side, are carved into a *khurā* and an inverted *khurā* with a central band on the east and west sides and two triangles meeting at the apex on the southern side. The drum (38·1 cm. high and 76·2 cm. in diameter) with two mouldings at the base and two *nolis*, each with a facet below and above, at the top, contains an oblong niche for a detachable image (now missing). Over the plain frame of the niche is a projecting member with a triangular floral motif at the centre of the sloping side. Above this member is an ornate *chaitya*-window motif with a smaller second in front, carved against the dome (41·3 cm. high and 70·5 cm. in maximum diameter). The *harmikā* (24·8 cm. high), a separate piece, consists of two facets below and four above the recessed part, the second facet from the top being the broadest and most projected. The *chhatrāvali* (32·4 cm. high), also a separate piece, consists of gradually-receding discs, of which six are preserved.

The pavement to the south of the *stūpa* is incised with three circles (pl. CCXLV) which mark the spots of the missing *stūpas*.

O. STŪPA 36

Stūpa 36 (pls. CCXLIV-CCXLVI), a structural one, to the north of the preceding, is the largest of the group. Its platform (53·3 cm. high) alone is partially preserved. It has a central projection on the south side. Its sides are carved into a succession of a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*, all clasped by a plain central band. The *stūpa* was installed on khondalite slabs, laid over an accumulation of earth above the paved court.

P. STŪPA 37

Affiliated to Stūpas 8 and 30, Stūpa 37 (pls. CCXLV, CCXLVI and CCLI), 1·51 m. high, is the most embellished and is located to the east of Stūpas 35 and 36. Its sloping platform, 34·3 cm. high, 81·6 cm. at the base (from one corner to another corner) and 62·9 cm. at the top (from one corner to another corner), is similar to that of Stūpa 30, but its north side is roughly finished. Facing the cardinal directions are four niches in the drum (28·5 cm. high and 62·9 cm. in diameter). The intervening spaces between the niches have at the base a band with two rows of petals and a beaded line, at the top a second band with a cable-pattern within beaded borders and in the recessed middle part

beaded loops and pendants issuing from floral patterns, the latter strung together by a band. The central part of these spaces is distinguished by a pilaster, carved in high relief. The four pilasters have each a *ghaṭa*-base and a tapering rounded shaft. Carved against the dome (32·4 cm. high and 61 cm. in maximum diameter) are their crowning members consisting of a *ghaṭa* with a pedestal below, an oblong abacus and a lion above an elephant as the capital. The jambs of the niches and the vertical faces of the capping projecting members are relieved with halves of flowers within wavy lines. At the centre of the sloping part of all the projecting members is a half-flower motif.

The niches bear each the figure of a Dhyāni-Buddha. The figures of Amitābha and Akshobhya[1] had been carved on separate slabs which were recovered from debris around the *stūpa*. The remaining two figures forming part of the drum itself are in reliefs. Immediately above the projecting members above the four niches are *chaitya*-window motifs, carved against the dome. Each of these four *chaitya*-windows bears within its arched central part the relief of a seated two-armed female figure representing Prajñā of the Dhyāni-Buddha carved in the niche below.

In the southern niche is the relief of Ratnasambhava (pl. CCLI B), with his characteristic hand-pose (*vara-mudrā*), seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. He is robed in a lower garment and a folded *uttarāsaṅga* which, with the ends gathered on the left shoulder, is worn in the fashion of an *upavīta*. Behind his head is an elongated-oval halo, pointed at the crown. Below the seat are three kinds of offerings, an incense-burner and a kneeling devotee with folded hands. Within the *chaitya*-window above the niche is his Prajñā, seated like Ratnasambhava. Draped in a *śāṭī* and adorned with *valayas*, beaded armlets, a beaded *hāra*, ear-rings and a high *mukuṭa*, she, with her left palm on the thigh, carries a damaged object (jewel?) in her right palm placed against the chest.

The relief in the northern niche is also part of the drum. It represents Amoghasiddhi (pl. CCLI A) seated in the *paryaṅkāsana* attitude on a *viśva-padma*. The arched niche of the *chaitya*-window contains Tārā, seated, dressed and bedecked like the preceding Prajñā. With her left hand resting on the thigh, she holds a damaged object (*utpala*?) in her right palm placed near the chest.

The figure of Akshobhya (pl. CCLIV A) was in the eastern niche. The slab (Reg. no. 1961/7) on which it is carved is 19 cm. high. Clothed in an *antarvāsa* and a folded *uttarāsaṅga*, which leaves his right chest, shoulder and arm bare, the Dhyāni-Buddha, with half-closed eyes, is in the *bhūmisparśa-mudrā*. He is seated in the *paryaṅkāsana* attitude on a double-petalled lotus, below which are two bowls with offerings besides two defaced objects. Behind the head is an oval halo. In the niche of the *chaitya*-window of the eastern side of the *stūpa* is the bejewelled figure of Māmakī, clothed in a *śāṭī* seated in the *paryaṅkāsana* attitude on a *viśva-padma*. With her left palm resting on the thigh, she carries a thunderbolt in her right hand placed against the chest.

In the western niche was the image of Amitābha (pl. CCLIV B), also carved on a

[1] These two have been removed to the store-room

separate slab (Reg. no. 1961/8) which is 17·1 cm. high. With his *āsana* and dress similar to those of Akshobhya, the Dhyāni-Buddha is in the *samādhi-mudrā*. The oval halo is inconspicuously pointed at the crown. Within the *chaitya*-window of the western side of the *stūpa* is the bejewelled figure of Pāṇḍarā, dressed in a *śāṭī* and seated in the *vajra-paryaṅkāsana* attitude, with a damaged object (lotus?) in her right palm resting against the chest.

Over the dome is a *tri-ratha harmikā* (22·2 cm. high) with two facets at the base and two facets and a projecting member shaped like a *piḍhā* (with *ṭāṅkus*) at the top Fitted into the socket of the *harmikā* is the *chhatrāvali* (33·6 cm. high), of which six *khurā*-shaped discs alone are preserved.

The platform of the *stūpa* rests on a layer of roughly-dressed khondalite slabs placed on the paved court. Inside the filling of the platform was found a terracotta animal-torso (Reg. no. 1961/61), 6·2 cm. long, with legs missing.

Q. Stūpa 38

Stūpa 38 (pl. CCXLIII B), to the east of Stūpa 37, is also installed on a layer of roughly-dressed khondalite slabs laid over the stone-paved court. It is 85·8 cm. high. The sides of its platform (28·6 cm. high and 56 cm. from one corner to another corner) are carved into a *khurā*, a *paṭā* and an inverted *khurā*, all connected by a central band. Its south face is *tri-ratha*.

Accommodated in the drum (28·6 cm. high and 53·3 cm. in diameter), which has two mouldings at its lowest part and two *nolis* (each with a facet below and above) at the top, is an oblong niche facing the south. Inside it is the bejewelled figure of Tārā seated in the *lalitāsana* attitude on a *viśva-padma*. Dressed in a *śāṭī* and a folded *uttarīya* worn in an *upavītī* fashion, the two-armed goddess displays the *vara-mudrā* with her right palm placed on the thigh, the left palm with the stalk of an *utpala* resting on the seat. Below the *viśva-padma* are two bowls with offerings and a burning lamp. The plain frame of the niche is capped by a *tri-ratha* sloping member. Over the latter is a *chaitya*-window motif carved against the dome (28·6 cm. high and 49 cm. in diameter), the top of which is flattened.

R. Stūpa 39

Stūpa 39 (pls. CCXLIII and CCLI B), to the north of Stūpa 38, is 95·9 cm. high and installed on khondalite slabs laid over an accumulation of earth above the stone-paved court. With a projection on the south side, the sides of its platform (28·9 cm. high and 59 cm. from corner to corner) are carved into a *khurā*, a *kumbha* and an inverted *khurā*, all connected by a plain oblong. The drum (33·3 cm. high and 59 cm. in diameter) is richly embellished with two rows of petals and a beaded line on the lower band and a row of thunderbolts within beaded borders on the upper band, the recessed space between the two bands having beaded loops and pendants as in Stūpa 29.

In the oblong niche of the drum is the bejewelled and two-armed figure of Tārā, dressed in a *śāṭī* and seated in the *lalitāsana* attitude on a double-petalled lotus. With

the stalk of an *utpala* in her left palm resting on the seat, she displays the *vara-mudrā* with her right palm which, with a circlet, is placed on the thigh. Behind her head is an oval halo, slightly pointed at the crown. At the top dexter and sinister are respectively a flying *vidyādhara* and a *vidyādharī* with a garland in hands. Below the lotus-seat is a kneeling monk with folded hands, apart from an incense-burner, a bowl with offerings and a lamp.

The frame around the niche and also the vertical portion of the projecting member above the niche are relieved with a creeper-pattern within beaded borders. At the centre of the sloping part of the projecting member is a pair of recumbent deer, fondly resting against each other below a tree. Capping the projecting member is a highly-ornate *chaitya*-window motif (carved on the dome which is 33·7 cm. high and 56·5 cm. in maximum diameter) with a head in the central medallion and a full-blown lotus at the crown. The dome, with a semicircular curvature at the top corners, has a flattened top which supported the *harmikā*, now missing.

6. DISLOCATED *STŪPAS* AND SCULPTURES TO THE EAST OF TEMPLE 4

A. *Stūpas*

Apart from the *stūpas* described above, there was an overwhelming number of khondalite stones forming component parts of *stūpas*. They were not only dislocated but huddled together, many being one above the other. Indeed, the upper part of the trench appeared to have been a dump of the stones of dismembered *stūpas*, a presumption substantiated not merely by the absence of any floor beneath them, but also by the fact that stones dumped here could not be assembled together into complete *stūpas* on account of the missing component parts. The top of this dump was encountered at a height of 1·52 m. above the stone-paved court which, as already noted, is 1·17 m. below the floor-level around Temple 4. Only after removing the stones[1] we came across the already-described Stūpas 9-39.[2]

B. Durgottāriṇī Tārā (?)

The khondalite image (pl. CCLII), 1·625 m. high and 91·5 cm wide, was found lying flat on its back (pls. CCXLIII-CCXLVI) in three fragments on an accumulation (about 12·5 cm. thick) of debris above the stone-paved court to the north of Stūpas 32 and 36. It is partially unfinished and represents a four-armed and three-eyed goddess, most probably Durgottāriṇī Tārā,[3] standing with a slight flexion. Dressed in a *śāṭī* held by an

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[1] These stones are stacked on the unexcavated ground beyond the eastern and southern sections of the trench. The plain slabs which formed the core of the *stūpas* have been utilized in the conservation of Monastery 1.

[2] Few more khondalite *stūpas* are partially visible in the southern and eastern sections of the trench.

[3] A seated image of Durgottāriṇī Tārā collected by Ramaprasad Chanda from Kendrapara is now in the Indian Museum, Calcutta; cf. *Exploration in Orissa*, Memoirs of the Archaeological Survey of India, no. 44 (Calcutta, 1930), pl. VI, 4.

ornate girdle, the goddess, with half-closed eyes, a beautiful facial expression and auspicious lines round the neck, is adorned with anklets, *valayas*, armlets, a broad necklace of the *vaikakshaka* type, ear-rings and a *mukuṭa*. Her principal left hand, with the stalk of an *utpala* supporting a defaced object, rests on her thigh, the corresponding right palm being in the *vara-mudrā*. Her other left and right hands carry respectively a noose and an elephant-goad(?). The hair is arrayed in a bun-shaped coiffure on the crown of the head. Behind the head is an elongated-oval halo. The sculpture, stylistically ascribable to the ninth century A.D., is remarkable for its soft plastic treatment.

C. Ushṇīshavijayā (?)

This image (Reg. no. 1961/5)[1] was found on the stone-paved court to the north of Stūpa 39. Most probably it was installed in the niche of a *stūpa*. Made of khondalite, the image is 24·3 cm. high and 26 cm. wide.

Dressed in a *śāṭī* held by a girdle and richly decked in beaded anklets, plain *valayas*, beaded armlets with a central piece, a necklace of similar pattern, a beaded *upavīta*, ear-rings and high *kirīṭa-mukuṭas*, the three-headed and nine-eyed goddess, with a benign expression, is seated in the *paryaṅkāsana* attitude on a double-petalled lotus (pl. CCLIII). Of the eight hands of the goddess, four alone preserve the attributes which conform to those of Ushṇīshavijayā. The principal right hand of the goddess, with a roundel on the palm, is in the *vara-mudrā* resting against the knee, while the corresponding left palm, in the *tarjanī-mudrā*, holds a noose against the chest. The second left hand, with a flower-stalk bearing a water-pot, rests on her seat and the third, with a rosary, displays the *abhaya-mudrā*. The fourth left forearm is broken: it evidently carried a bow, the lower part of which is fortunately preserved. Of the three missing right forearms, one must have held an arrow. Most of the hands are in the round. The back portion of the figure is cut out of the back-slab. Around the heads are flames, beyond which are five Dhyāni-Buddhas—Amitābha and Amoghasiddhi on the dexter, Akshobhya and Ratnasambhava on the sinister and Vairochana, the spiritual sire of Ushṇīshavijayā, at the centre immediately above the central *mukuṭa*. Curiously enough, Vairochana, unlike others who are in the *vajra-paryaṅkāsana* attitude, is almost in a flying posture, though his hands are in the *vyākhyāna-mudrā*.

Below the lotus-seat are a seated bearded man with folded hands and an incense-burner on the dexter of the foliated lotus stem and two bowls with offerings on the sinister. The foliated stem of the lotus rests on a *tri-ratha* pedestal. But for the fore-arms, the sculpture is in a good state of preservation.

D. Jambhala(?)

This khondalite image (Reg. no. 1961/23), 25·5 cm. high and 20 cm. wide, was

[1] Removed to the store-room.

found on the stone-paved court. Despite its poor quality as a specimen of sculpture and bad state of preservation, it is interesting on account of certain features.

The sculpture (pl. CCLV A) depicts a pot-bellied god, possibly Jambhala, with a bejewelled goddess (Vasudhārā?) on his thigh. Both the deities are seated in the *lalitāsana* attitude, the god being on a double-petalled lotus with scroll-like shoots springing from the stem. The damaged right palm of Jambhala(?) rests on his knee, while the left hand holds the goddess, the latter with her left hand carrying a lotus-stalk and right on the shoulder of the god. Attired in a short *antarīya*, the god is decked in anklets, *valayas*, beaded armlets, a beaded *upavīta*, a short *mukuṭa*, a *hāra*, an ear-ring in his left ear and an ear-stud in his right ear. On the dexter is the two-armed bejewelled Mañjuvara seated in the *lalitāsana* attitude on a lion. His hands are in the *dharmachakra-mudrā*, while passing over his left arm rises up the stalk of an *utpala* supporting a book. Below the seat of Jambhala(?) are two kneeling monks(?) and at least four *nidhi-kumbhas*. The upper portion of the back-slab is broken.

E. Fragment of an image of Buddha(?)

Found on the stone-paved court, the fragmentary khondalite sculpture (Reg. no. 1961/10) preserves only the left knee of a deity seated on a double-petalled lotus with a foliated stem. On the sinister of the stem are an incense-burner, a lamp on a stand and a bowl with offerings arranged in a conical form. The available height of the fragment is only 19 cm.

F. Buddha in *bhūmisparśa-mudrā*

The image[1] (Reg. no. 1961/3) is reduced to its lower half. Seated in the *vajra-paryaṅkāsana* attitude on a single-petalled lotus, Buddha (pl. CCLVI A) shows the *bhūmisparśa-mudrā* with his right palm which, however, does not touch the seat. On the soles of his feet and the visible left palm are wheel-marks. He is robed in an *antarvāsa*, with a part of the frill spread on the seat, and an *uttarāsaṅga*. The portion above the waist is missing. On the dexter of the lotus-stem, from which shoot forth a bud and a leaf, is a seated figure with folded hands. Painted with reddish colour, the khondalite image of good workmanship is 47 cm. wide, the extant height being 38 cm.

G. Buddha

The upper part of this khondalite image (Reg. no. 1961/4) above the hip is missing. Draped in an *antarvāsa*, with a part of the frill spread on the seat, and an *uttarāsaṅga*, Buddha (pl. CCLVI B) is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with his back resting against a bolster. His left palm, with a wheel-mark, rests on the lap; the damaged right palm was probably in the *abhaya-mudrā*. On the soles of the

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[1] This image and the following ones were found in the dump of dismembered *stūpas*.

feet also occur wheel-marks. To the dexter of the foliated lotus-stem is a kneeling female devotee (or donor) with folded hands, the roundish object on the sinister being on a dish-on-stand. At either end is a recumbent bearded lion with its body depicted on the side of the sculpture. The image is 31·8 cm. wide and 29·2 cm. deep, the available height being 24·8 cm.

H. Fragment of an image of Buddha

The fragment (Reg. no. 1961/11), 13·3 cm. high, represents a khondalite image of Buddha clothed in an *antarvāsa* and seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. His left palm with a roundel rests on the lap: the badly-damaged right hand was either in the *bhūmisparśa-mudrā* or in the *vara-mudrā*. The body above the waist is missing.

I. Avalokiteśvara

The upper part (13·3 cm. high) of this image (Reg. no. 1961/33) is available in four fragments. Made of chlorite, it represents the two-armed seated Avalokiteśvara with the stalk of a full-blown lotus in his left hand (pl. CCLV B). Draped in an *antarīya*, held by a girdle, and a folded *uttarīya* worn in the fashion of an *upavīta*, he is richly adorned with armlets, a beaded *upavīta*, a necklace with three beaded strings fastened by a central clasp, ear-rings and a high *mukuṭa*. On either side of the *mukuṭa* is the fan-shaped extension of a ribbon. Behind his back is the back-rest of a throne, while around his head is a petal-shaped halo. On the sinister of the deity is preserved the bust alone of the fierce-looking Hayagrīva. At the top sinister-corner is a flower with four petals.

J. Head of a Bodhisattva

The khondalite head (17·8 cm. high) of the three-eyed(?) Bodhisattva (Avalokiteś-vara?) was found in the eastern section of the trench (above Stūpa 39) at a depth of 46 cm. below surface. With half-closed eyes, the face (pl. CCLVII A) presents a serene contemplative expression. Of the ornaments, ear-rings and a beaded *mukuṭa* with three ornate triangular pieces are extant. The major portion of the hair is arranged on the crown of the head in a *jaṭā-mukuṭa*, while a few coiled locks of hair fall on the sides. The *jaṭā-mukuṭa* bears the figure of a Dhyāni-Buddha, badly defaced. Stylistically, the head (Reg. no. 1961/63) is of about the ninth century A.D.

K. Head of Jambhala(?)

Found in the southern section of the trench at a depth of 71 cm. below surface, the khondalite head (14 cm. high), possibly of Jambhala, wears a high *mukuṭa* decorated with several half-flowers and ear-rings (Reg. no. 1961/64). On the sides of the head are coiled locks of hair falling one above the other (pl. CCLVII B).

L. Fragments of images

The following fragments of images were found in the dump of dismembered khondalite *stūpas*.

One (Reg. no. 1961/65) of them preserves only the legs of an image which is seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. The khondalite fragment is 11 cm. wide, the available height being 5 cm.

The second fragmentary khondalite slab (pl. CCXLVIII B), 29·8 cm. high, represents a figure standing in the *sama-pāda* stance on a lotus. The upper portion above the feet is missing. The border on the dexter presents a central beaded line. The slab (Reg. no. 1961/32), to judge by the chase for an iron cramp, had formed part of a structure.

The third khondalite fragment (Reg. no. 1961/39) is reduced to the lower portion (11·5 cm. high) of the right forearm of a fairly large image. Wearing a bracelet, the hand, in the *vara-mudrā*, rests against a finely-executed full-blown lotus.

The fourth khondalite fragment (Reg. no. 1961/46), 9 cm. high, preserves only the right forearm of an image. The palm, in the *vara-mudrā*, rests against the knee. Around the wrist is a bangle.

The fifth khondalite fragment (Reg. no. 1961/48) is again a forearm (9 cm. high) wearing bangles. The palm rests on the knee above a lotus.

The sixth khondalite fragment (Reg. no. 1961/47), 10·2 cm high, represents only the left arm of an image with a plain armlet.

The seventh khondalite fragment (Reg. no. 1961/49) is reduced to a palm bearing a bowl containing petal-shaped objects. The extant height is 6·4 cm.

The eighth fragmentary khondalite image (Reg. no. 1961/51), 10·2 cm. high, is seated cross-legged on a *viśva-padma*.

The ninth khondalite fragment (Reg. no. 1961/54), 10·2 cm. high, preserves only the two feet, with anklets, on a double-petalled lotus. On the sinister is the stalk of a flower.

In the tenth khondalite fragment (Reg. no. 1961/40) only the top sinister of the back-slab containing a fully-blossomed lotus, the stalk of which was evidently in the left hand of the missing image, and a portion of the elongated-oval halo are available. The height of the fragment is 25·5 cm.

M. Fragment of an image of Gaṇeśa

The fragment (16·5 cm. high and 16 cm. wide) represents the lower portion of a pot-bellied and four-armed figure of Gaṇeśa standing with a flexion on a plain pedestal (pl. CCXLII A). Clothed in an *antarīya* worn with a *kachchha*, he holds in his lower right hand a rosary, the corresponding left palm resting on a hatchet. Of the ornaments, *valayas* alone are preserved. Near the right foot of the deity is a mouse, his mount. Of rather crude workmanship, the image (Reg. no. 1961/24) was found at a depth of 91·5 cm. below surface and above the dump of dislocated *stūpas*

7. TEMPLE 5

To the north of Temple 4 is Temple 5 (fig. 22; pls. CCXLIV, CCLVIII and CCLXI), the southern wall of its enclosure being at a distance of barely 45·5 cm. from the central projection of the northern side of the former. The temple consists of a cell-like shrine,

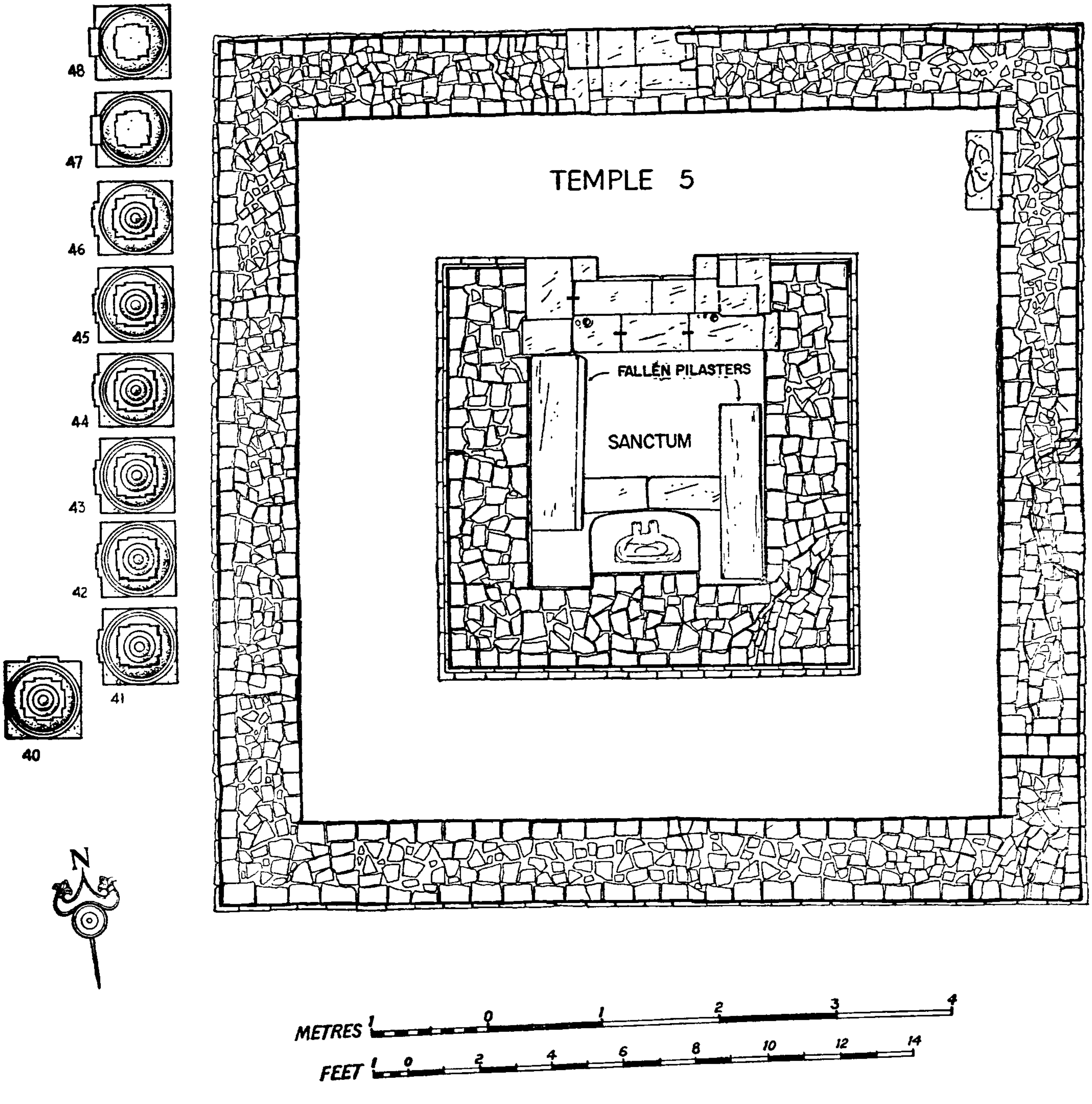

Fig. 22

around which is an ambulatory or a narrow court surrounded by an enclosure. In the absence of the superstructure, it is difficult to determine whether the extant enclosure was a compound-wall or formed the exterio wall of a covered ambulatory

A. Shrine

Facing the north, the shrine is of brickwork except for the door-frame and the adjoining part of the front wall which were of khondalite stonework. Two pilaster-like khondalite slabs were found against the inner faces of the eastern and western walls of the sanctum. Presumably, they were fixed to the north-eastern and north-western corners of the sanctum to support the ceiling. The eastern slab is 1·485 m. high, 34·3 cm. wide at the base (31·7 cm. wide at the top) and 24 cm. thick, while the western one measures 1·485 m. x 42·5 cm. x 26·7 cm.

The square shrine is 1·994 m. x 1·994 m. internally. Its wall is reduced to eleven courses (68·6 cm. high) above the earlier floor (p. 314) of the ambulatory (or court). Below the topmost three courses (20·3 cm. high) is a projection (3·2 cm. wide) of one course, beneath which is again another projection (4·5 cm. wide) of several courses, of which seven are visible above the earlier floor. The thickness of the wall at its extant top is 69·8 cm.

Of the door-frame, the stone base below the sill alone was found *in situ*. It has a sloping face as in the cases of the cell-doors of Monastery 1 of Period I. The door-opening, to judge from the mason's lines, was 80 cm. wide and 28 cm. deep.

The door-frame has been partially restored with the help of the mason's lines on the stone base and a few stones recovered from the debris both inside the sanctum and outside. The mason's line on the base indicated the width of the sill as 28 cm. Two stone slabs (both 21·5 cm. high) of this very width were recovered from the debris, one of them found below the western pilaster-like slab mentioned above. Both these stones have their top surface slightly worn-out evidently due to the footsteps of the worshippers. Together they fitted perfectly with the mason's line on the base in respect of the length as well. Two carved stones (total height being 45·7 cm.) conforming to the width of the sill were found at a distance of 1·52 m. to the east of the north-eastern corner of the enclosure. They formed the lowest portion of the dexter-jamb. The latter is divided into two planes, the lower portion of the outer, with a facet above the curved top, projecting outwards to 20·3 cm. beyond the outer face of the sill. The inner facet depicts a *nāga* (bust missing), with a garland in hands, standing on a pedestal carved into a *khurā* and an inverted *khurā*. The beautiful human bust of the bejewelled and hooded *nāga* (pl. CCLIX C) of the sinister-jamb was recovered from the debris in front of the temple. Its lower part, however, is not traceable.

The wooden door behind the door-frame had two leaves, as is evident from the two sockets (which used to receive the bottom ends of the posts) in the stone-paved passage bordering the inner face of the sill. The passage is extremely narrow, as it is made in the thickness of the front wall. The khondalite slabs forming the floor of the passage are connected by iron cramps as usual.

The walls of both the shrine and the enclosure are of fine brickwork in clay, the joints of the facing brickwork being very thin. The facing bricks, though often fragmentary, are smoothly chiselled. The core is entirely of brick-bats with gaping joints filled in with clay.

The floor of the sanctum, except a small part of khondalite slabs, is of rammed brick-grits. On the stone-paved part is installed the presiding image of Mañjuśrī, its back placed against a narrow projection of the inner face of the back wall of the sanctum.

(i) *Mañjuśrī*

The head, the left forearm and the thumb of the right palm of the khondalite image (pl. CCXLVIII C), 2·388 m. high and 90·8 cm. wide, are missing. The well-trained body is remarkable for its soft and rounded plasticity. Robed in a diaphanous *antarīya*, the two-armed Mañjuśrī is elegantly adorned with anklets with a central beaded line and a floral motif, bracelets of similar design, ornate armlets with a central triangular piece, a girdle of two chains (within beaded borders) with a clasp, a loop and two hanging ends, an *upavīta* of three beaded strings held by a clasp, a beaded *hāra* and a neck-string with a central amulet, two tiger-nails and six medallions. With his right leg slightly flexed and with the weight of the body mainly on the left leg, the Bodhisattva is standing with a slight flexion on the pericarp of a double-petalled lotus. Some locks of hair fall on the nape. The right palm of Mañjuśrī, with a lotus-shaped mark within a circle, is in the *vara-mudrā*, while the bent left (forearm missing) holds the stalk of an *utpala* (front damaged) which rises above the left shoulder. Above the right shoulder of the icon is a fully-blossomed lotus with a foliated stem and buds, the object over the lotus being damaged. Near the stem of this lotus is the Buddhist creed in nine lines inscribed in characters of the ninth century A.D. Above the missing head of the Bodhisattva rises the stalk of a fully-blown lotus on which is seated the Dhyāni-Buddha Amitābha with an oval halo behind his head. On either side of the lotus is a bejewelled garland-bearing *vidyādhara* flying against a background of clouds. The back-slab of the image is semi-circular at the top.

The Bodhisattva is flanked by two female figures (Keśinī and Upakeśinī?), equally impressive for their beautiful face and plastic treatment (pls. CCXLVIII C and CCLIX A and B). Dressed in a *śāṭī* held by a girdle and a dangling *uttarīya* and bedecked in anklets, *valayas*, armlets, a beaded *hāra* of the *vaikakshaka* type, ear-rings and a short crown at the base of the bun-shaped coiffure tied by a string, both carry a *chāmara* in their right hands. In the left hand of the figure on the dexter is the stalk of a lotus with a bud, the object in the corresponding hand of the figure on the sinister broken. The head[1] (pl. CCLIX B) of the latter was found in the debris collected on the stone-paved court in front of Monastery 1. Both the figures, with an elliptical halo behind their heads, are standing in an easy pose on a *viśva-padma*, placed on the lotus below the feet of Mañjuśrī.

[1] The head has been fixed to the body.

On either side of the foliated stem of the lotus below the feet of the Bodhisattva is a three-hooded kneeling *nāga* (in human form) with a *ghaṭa* in hands. Behind the *nāga* on the sinister is a spouted water-pot with a conch-shell on it, apart from a bowl with offerings on a tripod. Behind the *nāga* on the dexter is a damaged object on a stand, beyond which is a kneeling monk with folded hands.

B. Ambulatory or court

The southern flank of the ambulatory or court is 5·912 m. long, the remaining three flanks being 5·975 m. long. It has two floors. Laid over a base of stone chips and earth, the earlier floor, contemporaneous with the shrine, is made of brick-grits and brick-dust. The top of the later floor is at a height of 12·7 cm. above the earlier one. Made of brick-grits and earth, this floor is laid on a layer of broken bricks spread over the earlier floor.

(i) *Dharmaśaṅkha-samādhi-Mañjuśrī*(?)

On the later floor of the ambulatory (or court) near its north-eastern corner (pls. CCXXXV and CCLVIII) lies a khondalite two-armed image (pl. CCLX), possibly of Dharmaśaṅkha-samādhi-Mañjuśrī. The image is remarkable for its beautiful composition and fine modelling of the figures.

Draped in a transparent *antarīya* held by a chain-shaped girdle with a central clasp and decked elegantly in a beaded *upavīta* of three strings with a floral clasp, plain *valayas*, ornate beaded armlets, a beaded *hāra*, a broad necklace, ear-rings and a short *mukuṭa*, Dharmaśaṅkha-samādhi-Mañjuśrī displays the *samādhi-mudrā* with two palms placed on the lap. With half-closed eyes and fully-absorbed facial expression, he is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. The soles of his feet bear lotus-marks. Tied by a string of cable-pattern, the major part of his hair is arrayed in the *jaṭā-mukuṭa*, while some coiled locks fall on the shoulders. Behind his head is an elongated-oval halo.

Carved on the oblong back-slab, 1·15 m. high and 68·5 cm. wide, are eight two-armed Bodhisattvas, arrayed in two vertical rows flanking Dharmaśaṅkha-samādhi-Mañjuśrī. Robed in an *antarīya* and adorned with *valayas*, armlets, a beaded *hāra*, ear-rings (ear-studs in the case of Mañjuśrī), a short *mukuṭa* at the base of the *jaṭā* tied by a string (*śikhaṇḍaka-kākapaksha* coiffure in the case of Mañjuśrī) and an *upavīta* (beaded in the Bodhisattvas on the dexter and double-stringed in those on the sinister), all of them are seated in the *mahārājalīlā* attitude, each on a *viśva-padma*. Behind their heads are oval haloes. With their right palm placed near the chest, they carry their characteristic attributes in their left hands which rest on the seat. The Bodhisattva at the bottom dexter is Avalokiteśvara (or Gaganagañja) with the stalk of a full-blown lotus. Above him is Maitreya with the branch of *nāga-kesara* flowers. Over Maitreya is Samantabhadra with the stalk of a flower supporting a sword. The figure on the extreme top with the stalk of a flower on which is a jewel(?) possibly represents Khagarbha. The corresponding Bodhisattva on the top sinister is Vajrapāṇi with the stalk of an *utpala* supporting a thunderbolt. Below him is Mañjuśrī with the stalk of an *utpala* bearing a book. The figure (Vishkambhin?)

below Mañjuśrī possibly carries a *ratna* on a flower with a long stalk. A long stalk ending in a leaf or bud is in the hand of the figure (Kshitigarbha?) at the bottom.

The lotus-seat of the main image is supported by a lion-on-elephant at either end. On the dexter of the stem is a kneeling monk with the stalk of a flower, while on the sinister is a conch-shell on a tripod.

(ii) *Foot of an image*

The only other antiquity (Reg. no. 1961/13) found on the later floor of the ambulatory or court is the right foot (12·7 cm. high) of a chlorite image of fairly large size. Remarkable for its modelling, the foot (pl. CCLXII B), with an anklet in the form of a beaded string holding bell-shaped pendants, rests on a double-petalled lotus.

C. Enclosure

The average width of the brick walls (above the projection) of the enclosure of the ambulatory or court is nearly the same as that of shrine-walls. The maximum available height is 76·2 cm. (twelve courses) above the later floor of the ambulatory or court. The door-frame of the enclosure, facing the north and right in front of the entrance to the shrine, was of stonework, of which the roughly-dressed khondalite sill is alone *in situ*. The door-opening is 72·5 cm. wide and 33 cm. deep. A narrow opening, made in the thickness of the eastern wall near its junction with the southern wall, most probably served as the channel for draining water out of the ambulatory or court. This opening was provided at a later date when the upper flooring of the ambulatory (or court) had been laid.

D. Fragment of an image

Immediately to the north of the temple was found the khondalite fragment (23·5 cm. high) of an image. It depicts a bejewelled female figure, seated in the *mahārājalīlā* attitude on a *viśva-padma*, with palms joined in the *añjali* pose near the chest. The principal image by the side of which this figure (Reg. no. 1961/59) had existed is missing.

8. *STŪPAS* TO THE WEST OF TEMPLE 5

Immediately to the west of Temple 5 are nine monolithic (khondalite) *stūpas* (fig. 22; pls. CCXXXVII, CCLVIII and CCLXI), of which Stūpas 41, 42, 43, 44, 45 and 46 stand in a row facing the west and Stūpa 40, facing the north, is located to the south-west of Stūpa 41; Stūpas 47 and 48, which had stood by the side of Stūpa 46, were found somewhat dislocated at the north-western corner of Temple 5. These *stūpas* were much later than Temple 5, as all of them, except Stūpa 40, were installed on pedestals of roughly-dressed stone slabs placed over an accumulation (63·5 cm. high) above the level of the upper floor of the ambulatory or court of the temple; these *stūpas* and the already-noted Stūpas 1-8 stand roughly on the same level.

A. Stūpa 40

Stūpa 40, 1·435 m. high, is sited on the ground, 16·5 cm. lower than that of Stūpa 41. It consists of (i) a *tri-ratha* platform (37·8 cm. high), with sides carved into a *khurā*, a *kumbha* and an inverted *khurā*, all connected by a plain oblong on the central part of the four sides, (ii) a drum (35·2 cm. high) with two mouldings at the base and two *nolis*, each with a facet below and above, at the top, (iii) a shouldered dome (33 cm. high), (iv) a *tri-ratha harmikā* (17·8 cm. high) with a facet at its base and a *piḍhā*-shaped member at the top and (v) a *chhatrāvali* (19·7 cm. high) of gradually-diminishing discs, of which five are extant.

Inside an oblong niche is the relief of Buddha with half-closed eyes, in the *bhūmisparśa-mudrā*. Robed in a lower garment and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, he is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, below which are three kneeling devotees with folded hands. Behind his back is a bolster(?), while around his head is a halo, slightly pointed at the crown. The plain frame of the niche is capped by a projected sloping member, above which is a crude semblance of a *chaitya*-window motif rising above a combination of a *khurā* and an inverted *khurā*.

B. Stūpas 41-48

These *stūpas* (pl. CCLXI A) are of identical shape and seem to have been contemporaneous. Their platforms present a central projection facing the west. The sides of the platform are carved into a *khurā*, a *kumbha*, a *paṭā* and an inverted *khurā*, all of which, with a triangular relief at intervals in some, are connected by plain central bands. The central projections are in three facets, with recesses in between. The two outer facets are carved like the platform, while the central facet is fashioned like a rough miniature shrine. The drums present two mouldings and a facet at the base and two *nolis*, each having a facet below and at the top. Over the shouldered domes are *tri-ratha harmikās* with two facets at the base and two again below the *piḍhā*-shaped member which has *ṭāṅkus*. The *chhatrāvalis* are successions of gradually-diminishing discs (of which as many as eight are present in Stūpa 44) crowned by a slightly *khurā*-shaped circular *chhatra*. All the *stūpas* bear the relief of a deity inside an oblong niche. Above the plain frame of the niche is a projected *tri-ratha piḍhā*-shaped member, over which and separated by a recess is an intricate *chaitya*-window motif, the entire design being known as *vajra-muṇḍi*. Stūpas 47 and 48, which were found slightly dislocated at the north-west corner of Temple 5, have been installed on their original pedestals.

Only four discs of the *chhatrāvali* of Stūpa 41 (pl. CCXXXVII), which is 1·25 m. high, are extant. In the niche is Kanaka-Prajñāpāramitā (or a form of Mahāśrī Tārā) with her two palms in the *vyākhyāna-mudrā* against the chest. Passing over her both arms rise up two stalks of *utpalas*, each with a book on it. Dressed in a *śāṭī* and adorned with *valayas*, armlets, a broad necklace, ear-studs and a *mukuṭa*, the goddess, with half-closed eyes and a smiling face, is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. At each top corner of the niche is a floral motif.

In the niche of Stūpa 42 (pl. CCXXXVII), which is 1·264 m. high, is Buddha in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. Robed in a lower garment and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, he, with his right palm damaged, is either in the *bhūmisparśa-mudrā* or in the *vara-mudrā*, his left palm resting on the lap. At each of the top corners of the niche is a four-petalled flower.

Vajrasattva, in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with leaves, occurs in the niche of Stūpa 43 (pl. CCXXXVII) which is 1·187 m. high. Attired in an *antarīya* and decked in bracelets, armlets, a broad necklace, ear-studs and a *mukuṭa*, he, with a smiling face and head slightly tilted towards his left, carries a *vajra-ghaṇṭā* in his left hand which rests on the thigh and a thunderbolt in the right palm held upwards against the chest.

The niche of Stūpa 44 (1·454 m. high) is occupied by Vajradhara(?) seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. Draped in an *antarīya* and adorned with bracelets, armlets, a broad necklace, ear-rings and a *mukuṭa*, he carries a bell and a thunderbolt respectively in his left and right hands which are crossed against the chest with palms turned inwards.

The relief in Stūpa 45 (1·327 m. high) represents Pīta-Prajñāpāramitā, similar to Kanaka-Prajñāpāramitā of Stūpa 41 in dress, ornaments and *mudrā*. From her both sides rises up the stalk of a lotus, the one on the sinister bearing a book. With a smiling face, she is seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*.

In Stūpa 46 (1·257 m. high up to the top of the extant third disc of the *chhatrāvali*) is the two-armed Tārā standing with flexions on a *viśva-padma*, her right palm in the *vara-mudrā* and left hand holding the stalk of an *utpala*. Dressed in a *śāṭī* girdled by a broad band, the goddess, with a smiling face and hair gathered on her right side, is bedecked in *valayas*, a broad necklace, ear-studs and a short crown.

Stūpa 47 (1·378 m. high up to the top of the eighth disc of the *chhatrāvali*) contains again the two-armed Tārā, clothed in a *śāṭī*, but she, with *valayas*, a *hāra*, an *upavīta*, ear-studs and a high *mukuṭa*, is seated in the *lalitāsana* attitude on a double-petalled lotus with leaves. At the top corners of the oblong niche is a floral motif as in the preceding.

In Stūpa 48 (1·03 m. high), which has only the lower portion of the *harmikā* extant, is also the two-armed Tārā, dressed in a *śāṭī* and seated in the *lalitāsana* posture on a double-petalled lotus, below which is a kneeling devotee with folded hands, apart from offerings arranged in the form of two cones. Decked in anklets, a girdle, ornate armlets, a beaded *hāra*, ear-studs and a short crown, the goddess, with coiffure on the nape of her right shoulder, carries in her left hand the stalk of an *utpala*, her right palm being in the *vara-mudrā*.

9. *STŪPAS* TO THE EAST OF TEMPLE 5

To the east of Temple 5 is a row of *stūpas* (fig. 23; pls. CCXXXV, right and CCLXI A, foreground). Among these, Stūpas 49-59, made of khondalite, rest on roughly-dressed khondalite slabs which are laid over the outer floor around the enclosure of the temple. Evidently, these *stūpas* are later than the temple. Apart from the *stūpas* described below, there were many fragments of dismembered *stūpas*.

71219

A. Stūpa 49

The platform (31·7 cm. high) along with the two lower mouldings (7·6 cm. high) of the drum of the southernmost stone *stupa*, Stūpa 49 (pl. CCLXI), was alone found *in situ*. The remaining parts of the *stūpa* were recovered from the debris around. Made of five pieces of stone, the *stūpa* consists of (i) a platform (*tri-ratha* on one side) with sides carved into a *khurā* with triangles, a *paṭā* and an inverted *khurā* with triangles, all connected by plain central oblongs, (ii) a drum with two mouldings at the base and two *nolis*, each with a facet below and above, at the top, (iii) a shouldered dome and (iv) a *tri-ratha harmikā* with two facets at the base and a *khurā*-shaped member with *ṭaṅkus* above. The *harmikā* contains an oblong socket which held the shaft of the *chhatrāvali* (missing).

Inside an oblong niche, facing the north, is the two-armed Heruka dancing in the *ardha-paryaṅka* attitude on a prostrate figure, the latter badly damaged. Draped in an *antarīya* and decked in a long garland, a *hāra*, an *upavīta*, *valayas*, ear-rings and a *mukuṭa* at the base of his flaming hair which rises upwards, the fierce-looking deity, with protruding eyes, carries in his left palm a *kapāla* (skull-cup) and in the raised right hand a thunderbolt. Passing over his left arm rises a long *khaṭvāṅga* with a flowing banner. The plain frame around the niche is capped by a *tri-ratha* sloping member, over which but separated by a recess is a *chaitya*-window motif with a second *chaitya*-window motif within its central medallion.

B. Stūpa 50

Stūpa 50 (pl. CCLXI A), a monolith to the north of the preceding, preserves (i) a platform with its sides relieved into a *khurā* with triangles, a *kumbha* and an inverted *khurā* (with triangles) connected together by plain central bands, (ii) a drum with a band and a facet at the base and two *nolis*, each with a facet below and above, at the top, (iii) a shouldered dome and (iv) a *tri-ratha harmikā* with two facets at the base and another two underlying a *piḍhā*-shaped member, the last with triangles at intervals. The *chhatrāvali* is broken. The available height of the *stūpa* is 1·02 m.

C. Stūpas 51 and 52

To the north of the preceding is Stūpa 51 (1·467 m. high) of dry stone masonry (pl. CCLXI A). It consists of (i) a platform similar to that of Stūpa 49, (ii) a drum with two mouldings and a facet at the base and two *nolis*, each with a facet below and above, at the top, (iii) a shouldered dome, (iv) a *harmikā* similar to that of the preceding and (v) a *chhatrāvali*, of which six gradually-diminishing *khurā*-shaped discs are extant. All the five component parts are fashioned out of individual slabs.

Stūpa 52 (pl. CCLXI A), to the north of Stūpa 51, is reduced to a fragment of the platform (35 cm. high), similar to that of Stūpa 50.

Immediately to the north of Stūpa 52 was a *stūpa*; its site is barely indicated by the roughly-dressed stone which supported the platform. While the platform was found missing, the drum could be reconstructed with the available stones.

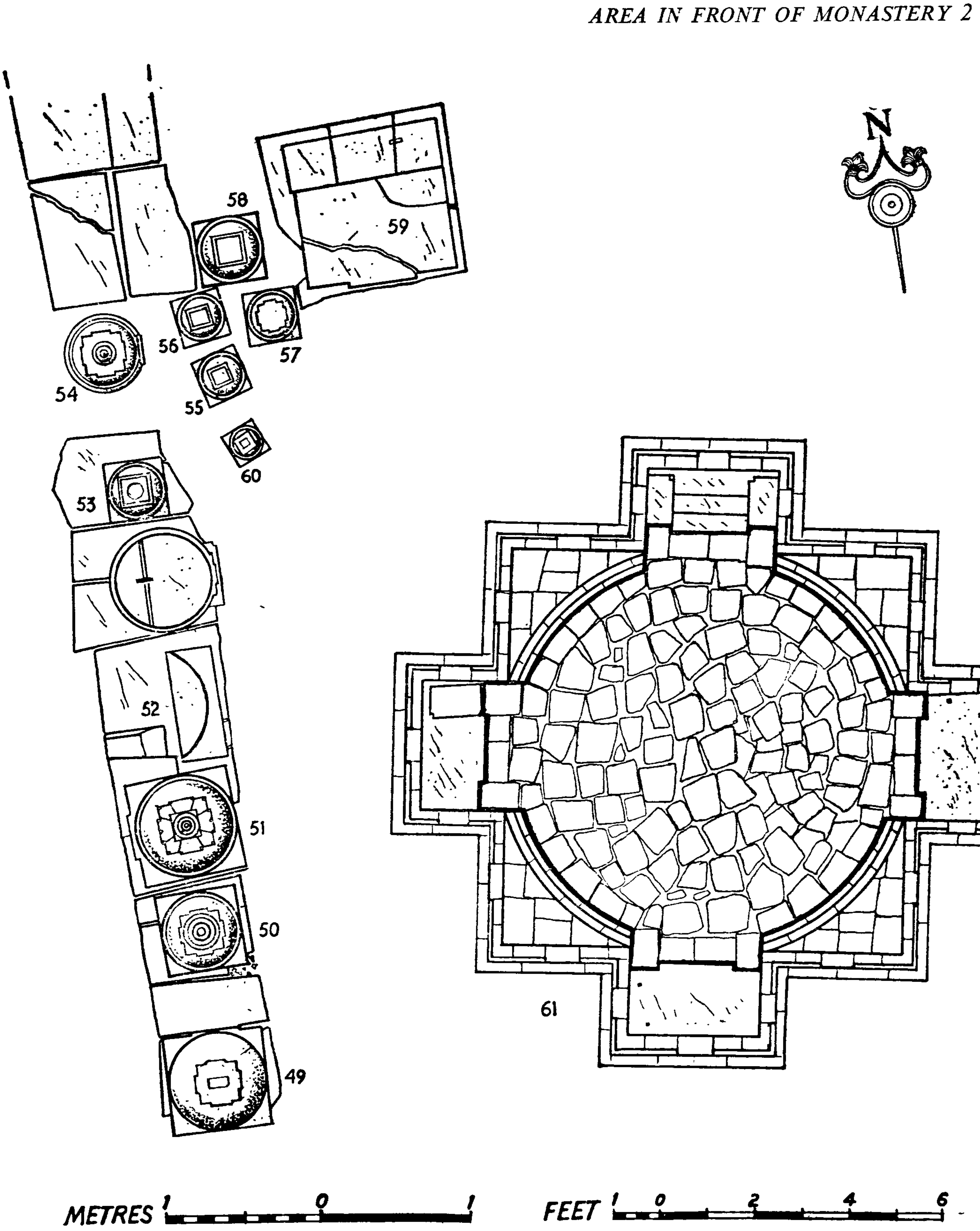
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Fig. 23

D. Stūpa 53

Stūpa 53 (84·5 cm. high), to the north of the unnumbered *stūpa*, is a monolithic one (pl. CCLXI A). It consists of (i) a square platform with its sides carved into a *khurā* and an inverted *khurā* with a plain oblong on the middle part of all sides, (ii) a drum with a band and a facet at its base and two bands, each with a facet below and above, at the top, (iii) a high dome, (iv) a square *harmikā* with two facets at the base and two more below a projected band which has a receding facet above and (v) a *chhatrāvali* (broken).

Within an oblong niche, which faces the east, is the figure of Buddha or Akshobhya in the *bhūmisparśa-mudrā*, seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, the latter bearing the relief of a thunderbolt. The frame around the niche has a triangular top.

E. Stūpa 54

The drum and dome of this monolithic *stūpa* (pl. CCLXI), to the north of Stūpa 53, are similar to those of Stūpa 50. Its *tri-ratha harmikā* presents two facets at the base and a third underneath the capping *piḍhā* shaped member which has *ṭāṅkus*. Of the *chhatrāvali*, there are three gradually-diminishing discs, the topmost having a central oblong socket, possibly for the crowning *chhatra*. The *stūpa* (89 cm. high) was found placed on roughly-dressed khondalite slabs, and it is not known if it had a separate platform.

Facing the east, the oblong niche of this *stūpa* bore a detachable khondalite image[1] (16 cm. high and 10·8 cm. wide) of the two-armed Mañjuśrī (Reg. no. 1961/22), seated elegantly in the *lalitāsana* attitude on a double-petalled lotus (pl. CCLXII A). Robed in an *antarīya* and a folded *uttarīya* worn in an *upavītī* fashion, the Bodhisattva, with five locks of hair, is adorned with beaded anklets, bracelets, armlets, a beaded *upavīta*, a neck-string with pendants, ear-studs and a short crown. His right palm, in the *vara-mudrā*, is placed on the knee, while the left hand, with the stalk of an *utpala* bearing a book, rests on the seat. Behind his head is an oval halo, conspicuously narrow towards the bottom. Below the lotus-seat are two bowls with offerings and a lamp on a stand. The frame around the niche is pointed at the crown and is relieved with an eight-petalled flower above the niche.

F. Stūpas 55-57

To the east of Stūpa 54 are two small monolithic *stūpas*, Stūpas 55 and 56 (pl. CCLXI A). The former (59·7 cm. high) consists of (i) a platform with its sides carved into a *khurā* and an inverted *khurā* with a plain central band on all sides, (ii) a drum with a band and a facet at the base and two *nolis*, each with a facet below and above, at the top, (iii) a high dome and (iv) a square *harmikā*, of which the lowest facet and the recessed part above are partly preserved. The *chhatrāvali* is missing.

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[1] Removed to the store-room. The image was originally kept in position within the niche by an iron bar (Reg. no. 1961/92), nearly 7 cm. long and square (8 mm. × 8 mm.) in section.

Stūpa 56 (61·5 cm. high), to the north of the preceding, is similar to Stūpa 55, but the facet above the lower band of the drum is absent.

To the east of Stūpa 56 is Stūpa 57, also monolithic and similar to the former. Its *tri-ratha harmikā* has, however, two facets at the base and a third below the top band. The *chhatrāvali* is broken. The *stūpa* (pl. CCLXI A) is 64 cm. high.

G. Stūpa 58

To the north of Stūpa 57 is Stūpa 58 (87·6 cm. high), again monolithic (pl. CCLXI). Its drum and dome are similar to those of Stūpa 57. The sides of the platform are carved into a *khurā* and an inverted *khurā* with central bands on three sides, the front side being distinguished by triangles — one each on the *khurā* and inverted *khurā*. Of the square *harmikā*, only the lower facet and a portion of the recessed part are extant.

The oblong niche, cut in the southern face of the drum of the *stūpa*, contained a chlorite image[1] (17 cm. high and 10·2 cm. wide) of Tārā (Reg. no. 1961/21), seated in the *lalitāsana* attitude on a double-petalled lotus (pl. CCLXII C). Robed in a lower garment, the two-armed goddess, with a placid facial expression and a circular mark on the forehead, is bedecked in bangles, armlets, a girdle, a necklace of three beaded strings, ear-studs and a *mukuṭa* with projections in the form of half-flowers. With her right palm in the *vara-mudrā*, resting on the knee, she carries in her left hand the stalk of an *utpala*. The semicircular halo behind her head is edged by diamond-shaped motifs, each alternating with a roundel. At both the top corners is a flower. Below the lotus-seat are two kneeling devotees, carved in low relief.

H. Stūpa 59

To the east of Stūpa 58 is Stūpa 59 of dry masonry, placed on roughly-dressed khondalite slabs (pl. CCLXI). Only a portion of its platform (48·2 cm. high and 97 cm. from one corner to the other), *tri-ratha* on the southern side, is extant. Its sides are carved into a *khurā*, a *kumbha* and an inverted *khurā*, all connected by central bands.

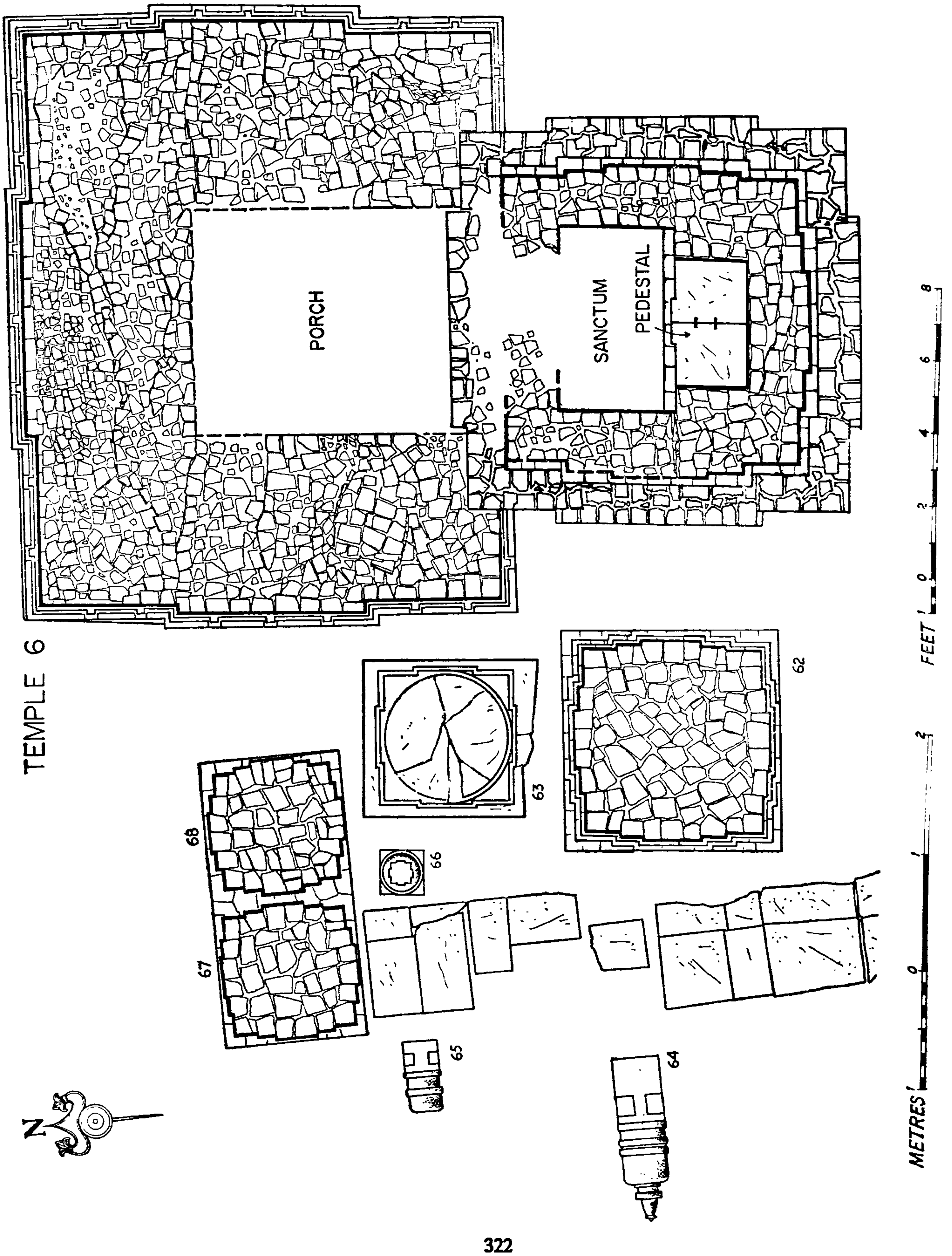
I. Stūpa 60

To the south of Stūpa 55 is Stūpa 60, a monolith (pl. CCLXI A), found standing on the debris below the level of the roughly-dressed stone underlying the platform of the former. The *stūpa* (44·5 cm. high) consists of a plain square platform, a plain drum and dome, a square *harmikā* with a facet at the base and a band at the top and a *chhatra*, the last reduced to its square base.

J. Stūpa 61

To the east of the row of Stūpas 49-53 is a fairly large brick *stūpa*, Stūpa 61 (fig. 23 ;

[1] It has since been removed to the store-room. The image was originally kept in position within the niche by a wedge-shaped iron bar (Reg. no. 1961/93), 5·8 cm. long.


TEMPLE 6
PORCH
SANCTUM
PEDESTAL
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63
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FEET
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Fig. 24

pls. CCLXI B and CCLXIII B). Built on an *upāna*, its platform (97·8 cm. high), *tri-ratha* on plan, presents three mouldings — a *khurā*, a *noli* and a *paṭā*. Below the last moulding are two corbels, while above it is a receding facet. With two curved mouldings and a facet (5 cm. wide) at its lowest part, the drum (2·73 m. in diameter at the bottom and 2·52 m. at the extant top) exists to a height of 61 cm. Above the facet and receding from it were extant four courses (in one plumb) alone. Obviously, there was at least a band or a moulding, if not two, near the top of the drum. The chiselled facing bricks alone of the drum are curved, the core being mostly of fragmentary bricks.

The drum of the *stūpa* presents four projections facing the cardinal directions. Each of these projections accommodates a niche. The available jambs and bases of these niches are of khondalite slabs which were connected together by iron cramps. The jambs are plain except for an inner facet.

Inside the niches were stone images, of which the one in the northern niche was alone found *in situ*. The image (61 cm. high and 37·5 cm. wide) represents either Buddha or Amoghasiddhi (pl. CCLXIII A) seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. Robed in a lower garment, with a part of the frill spread in the form of a fan on the lotus-seat, and an *uttarāsaṅga* which has left his right chest, shoulder and arm bare, the image, with half-closed eyes, bears raised circular marks on his soles and left palm and a circular *ūrṇā* on the forehead. His left palm rests on his lap, the right palm being broken. Behind the head is an oval halo, conspicuously narrow towards the bottom. Over the halo is the representation of the *Bodhi* tree, while on its either side is a garland-bearing bejewelled *vidyādhara*, with feet wearing socks, flying through clouds towards the main figure. On either side of the stem of the lotus-seat is a tulip-shaped bowl containing round objects.

The floor-level of this *stūpa* which is in clay mortar is much lower than that of the outer compound around the enclosure of Temple 5.

10. TEMPLE 6

To the north of Stūpa 61 is a small brick temple, Temple 6 (pl. CCLXI B, centre, indicated by the scale and also pl. CCLXV). Facing the north, it consists of a sanctum and a porch (fig. 24). The latter was added to the sanctum, as is evident from the vertical unbonded joint between its plinth and that of the shrine-chamber. There might not have been much time-gap between the constructions of the two.

A. Sanctum

The sanctum is built on a narrow plinth, *tri-ratha* on plan. The latter is 59·7 cm. high, the courses of bricks being nine, below which are five courses of unchiselled bricks. It is 3·277 m. (north to south) x 3·24 m. (east to west) externally.

Above the plinth, the sanctum is *pañcha-ratha* on plan externally on three sides, measuring 2·59 m. from one corner to the other corner. Only four courses of the wall (the minimum thickness being 58·5 cm.) are preserved at places. The two lower courses

form a projection at the base. The brickwork is austerely plain. The bricks are all fragmentary, though the outer sides of the facing bricks are smoothly chiselled. The binding medium is clay as usual, the joints in the facing being fine.

The floor of the sanctum is made of rammed brick-grits and earth. Against the inner face of the back wall was found installed a khondalite pedestal, 26·7 cm. high, 1·055 m. long, 66 cm. wide in the middle and 62·3 cm. wide at the corner. Its *tri-ratha* front side is carved into a *khurā* and an inverted *khurā*, each with a triangular motif at the centre of the front projection. The pedestal is made of two stone slabs joined together by two iron cramps. The strips of the walls flanking the stone pedestal are also moulded into a *khurā* and an inverted *khurā*. The image is missing.

B. Porch

Tri-ratha on plan externally on three sides, the porch is reduced practically to its plinth. The facing of the latter is moulded. The bottom moulding is a *khurā*, its base-band being connected with its top fillet by plain oblongs at intervals. Over the fillet of the *khurā* is a recess of three courses, above which is a projected course divided into three corbel-like facets (the topmost one broadest). The facing bricks above the latter are missing. The total available height of the facing from the base of the *khurā* is 56·5 cm., while the length (east-west) and width (north-south) of the plinth from one corner to another corner are respectively 5·22 m. and 4·27 m.

In front of the central projection of the front side and almost touching it was found a rough stone which might have formed part of a step.

C. Torso of an image of Buddha

Immediately to the east of the temple was found, amidst the debris, the torso (Reg. no. 1961/53), 19·7 cm. high, of an image of Buddha holding with his left hand the hem of his upper garment which covers the body. There is a beaded line on the sinister. The khondalite block, out of which the image is fashioned in high relief, presumably formed part of a framed niche.

11. *STŪPAS* TO THE WEST OF TEMPLE 6

A. Stūpas 62 and 63

To the west of Temple 6 and at a higher level are two structural *stūpas* (fig. 24; pl. CCLXI B), one of bricks and the other of khondalite slabs.

Located to the north of Stūpa 59, Stūpa 62 is built of bricks, mostly fragmentary but chiselled on the exterior sides. *Pañcha-ratha* on plan, its platform (1·70 m. from one corner to the other) is reduced to the lowest *khurā* (27·3 cm. high), made of four courses of bricks. The base-band of the *khurā* has triangular vertical projections, one each on the *kanika* and the *anuratha* and three on the *rāhā*. The basement below the platform is

buried beneath the floor and consists of six courses of bricks. The brickwork is in clay mortar.

The stone platform (56·5 cm. high and 1·13 m. from one corner to the other) of Stūpa 63, to the north of Stūpa 62, is similar to that of Stūpa 59, but it is *tri-ratha* on plan on all sides. It rests on roughly-dressed khondalite slabs. Of the drum (1·13 m. in diameter), only a portion of the lowest curved moulding with an underlying facet is extant.

B. Stūpas 64-66

To the west of Stūpas 62 and 63 is a long line of roughly-dressed khondalite slabs (fig. 24). Evidently, these stone slabs supported a row of *stūpas*, none of which is *in situ*. Several fragments of khondalite drums and domes were also found near it.

The monolithic Stūpa 64[1] (pl. CCLXI B), 1·37 m. high, lay on the ground immediately to the west of the central part of the line of stones (fig. 24). The lower portion (31·7 cm. high) of its high platform is roughly dressed; perhaps this part was meant to be buried below ground. The sides of the upper portion (21·5 cm. high) are carved into a *khurā* and an inverted *khurā*, both with sloping bodies, connected in the middle by plain oblongs. The drum has a band and a facet at the base and two *nolis*, each with a facet below and above, at the top. Over the high dome is a *tri-ratha harmikā* with two facets at the base and two again underneath the *piḍhā*-like member, the last with tiny triangular projections above. The *chhatra*, with a crowning *stūpi*, rises above a thick circular tapering shaft. Inside an oblong niche is the fierce-looking and two-armed Heruka dancing in the *ardha-paryaṅka* posture on a prostrate figure. Clad in an *antarīya* and decked in *valayas*, armlets, a *hāra*, ear-rings, a short *mukuṭa* and a long garland of chopped heads, he carries in his left hand a skull-cup and in the raised right hand a thunderbolt. A long *khaṭvāṅga* with a banner passes over his left arm. The frame of the niche is triangular at the top.

Stūpa 65 (pl. CCLXI B), found lying to the north of Stūpa 64, is also monolithic and somewhat similar to the preceding. However, the facet above the band of the drum is absent. The square *harmikā* is broken. Within a niche of the *stūpa* (62·2 cm. high), facing the north, is the two-armed Avalokiteśvara, clothed in an *antarīya* and seated in the *lalitāsana* attitude on a *viśva-padma*, his right palm, in the *vara-mudrā*, resting on the knee and left hand holding the stalk of a lotus.

To the east of Stūpa 65 and west of Stūpa 63 is Stūpa 66 (pl. CCLXI B), a monolith similar to Stūpa 64. Its platform was found attached to the roughly-dressed khondalite slabs by two iron cramps. The major portion of the *tri-ratha harmikā*, which has two facets near its base, is broken. Inside an oblong niche, facing the north, is Buddha, seated in the *vajra-paryaṅkāsana* attitude in the *bhūmisparśa-mudrā*. The plain frame of the niche is capped by a *khurā*-shaped projecting member, over which, but separated by a recess, is an ornate *chaitya*-window motif. This *stūpa* is 81·3 cm. high.

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[1] This *stūpa* and Stūpa 65 (pl. CCLXI B) have been placed on their base.

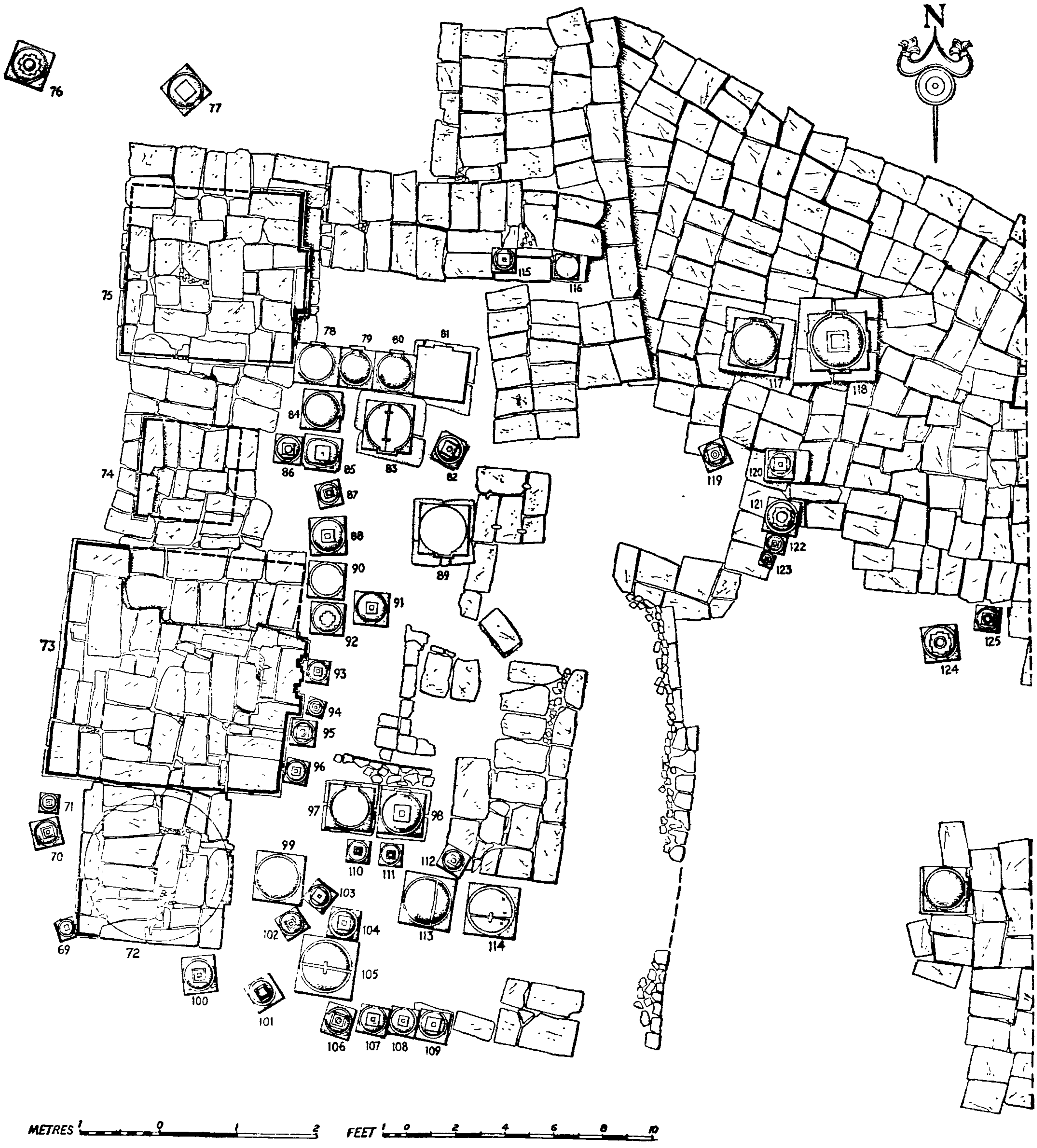
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Fig. 25

C. Stūpas 67 and 68

To the north of Stūpa 66 are two brick *stūpas* (pl. CCLXI B) built on a common plinth, also of bricks. Both of them preserve only the lower part of their *pañcha-ratha* platforms. Stūpa 67, the western one, has only three courses, of which the lower two (13·5 cm. high) form a projection below the third course. Stūpa 68 is also reduced to three courses (19·7 cm. high); the middle course is rounded near the top corner above which is a thin fillet, and the receding top course is divided into two facets, the upper again receding. The brickwork of both the *stūpas* is in clay mortar.

12. *STŪPAS* TO THE EAST OF TEMPLE 6

On the east of Temple 6 is a cluster of small *stūpas* (fig. 25: pls. CCLXI B, CCLXIV, CCLXV and CCLXVI). Immediately to the east of the temple is a row of four structural *stūpas* (Stūpas 72-75) of khondalite stonework at a level slightly lower than that of the former. On the western side of the southernmost (Stūpa 72) of them are three monolithic *stūpas* of khondalite — Stūpas 69-71.

A. Stūpas 69-71

Stūpa 69 (46 cm. high), the southernmost of the three, is the smallest. It consists of an oblong platform and a plain drum and dome, the *harmikā* being missing. The niche, roughly rounded at the top, is now empty. The slightly-raised frame around the niche is also rounded at the top.

Stūpa 70 (69·8 cm. high) comprises (i) a square platform with its front side and a part of the adjoining sides carved into a *khurā* and an inverted *khurā* connected by a plain central oblong, (ii) a plain drum, (iii) a high dome and (iv) a square *harmikā* with a facet at the base and three at the top, the central facet of which is the broadest and the most projected. The *chhatrāvali* was a separate piece, for which a square socket exists in the *harmikā*. In the niche, with a semicircular top, is the bejewelled and two-armed figure of Tārā, dressed in a *śāṭī* and seated in the *lalitāsana* attitude on a double-petalled lotus. Holding with her slightly-raised left palm the stalk of an *utpala*, the goddess shows the *vara-mudrā* with her right palm resting on the thigh. Behind her head is an oval halo, slightly pointed at the crown. Below the seat are an incense-burner, a lamp and a vase. The frame of the niche, relieved with halves of flowers within triangular borders, is crowned by a plant motif.

Stūpa 71 (54 cm. high), the northernmost of the three, has a square platform, a plain drum and dome, a square *harmikā* with a facet at its base and top and a *chhatrāvali* of three gradually-diminishing discs. Inside an arched niche, within a frame similar to that of Stūpa 70, is the bejewelled and two-armed figure of Mañjuśrī, with three locks of hair (*śikhaṇḍaka-kākapaksha* coiffure). Clothed in an *antarīya*, he is seated in the *lalitāsana* attitude on a *viśva-padma*. His left hand, with the stalk of an *utpala* supporting a book, rests on the seat, while the right palm, in the *vara-mudrā*, is placed against the thigh.

B. STŪPAS 72-75

These four stone structural *stūpas* (fig. 25) of dry khondalite masonry are roughly contemporaneous. Stūpa 72 (pls. CCLXI B, CCLXIV A and CCLXV), the southernmost, is built against the southern face of the one (Stūpa 73) next to it The southern, eastern and western sides of its platform (77·5 cm. high) are carved into a *khurā*, a *kumbha*, a *khurā* and an inverted *khurā*; against the three upper mouldings are at intervals pendants, the latter's bottom hanging above the truncated pyramids carved on the body of the bottom *khurā*. The eastern face of the platform presents a central projection which presumably supported a niche which was provided in the drum. The diameter of the missing drum was 1·778 m.; this is indicated by a circular line on the platform.

Stūpa 73 (pls. CCLXI B, CCLXIV A and CCLXV), immediately to the north of the preceding, is the largest of the four, but now reduced to the lower portion (85 cm. high) of its square platform (2·985 m. x 2·985 m. excluding the projection). Of the mouldings of the platform, the *khurā*, the *kumbha* and the bottom corbel-like facets of the third moulding are partially preserved at places. The eastern face has a central projection. The latter is divided into three; while the outer divisions follow the mouldings of the platform, the central one is fashioned into a niche with a capping projected member. The missing drum evidently had a niche over this projected part of the platform.

Built over a pavement, Stūpa 74 (pl. CCLXI B) is reduced to a fragment (1·346 m. long) of the *khurā* moulding (22·2 cm. high) of the platform. The latter was 1·486 m. x 1·486 m. excluding the projection facing the east, as is evident from the mason's line on the pavement.

Stūpa 75 (pls. CCLXI B, CCLXIV A and CCLXV) is reduced to the *khurā* and *kumbha* (at places) mouldings of the square platform (roughly 2·184 m. x 2·184 m. excluding the projection on the east face), the extant height being 47·6 cm.

C. STŪPAS 76 AND 77

Near the north-western corner of Stūpa 75 are two khondalite *stūpas* (fig. 25). One of them, Stūpa 76 (99·7 cm. high), is monolithic (pl. CCLXI B). It consists of (i) a platform with sides carved into a *khurā*, a *kumbha* and an inverted *khurā* connected together by plain central oblongs on all sides, (ii) a drum with two mouldings (one out-turned and the other inturned) crowned by a facet at the base and two *nolis* with a facet below and above at the top, (iii) a high shouldered dome, (iv) a *tri-ratha harmikā* with two facets at the base and another two below a *piḍhā*-like member and (v) a *chhatrāvali* of gradually-diminishing discs, of which seven are preserved. Inside a trefoil niche behind a plain frame with a triangular top is Buddha seated in the *vajra-paryaṅkāsana* attitude in the *bhūmisparśa-mudrā* on a *viśva-padma*. He is robed in an *antarvāsa* and a folded *uttarāsaṅga* which covers his left side alone.

Stūpa 77 (pls. CCLXI B and CCLXIV A), 89 cm. high, presents (i) a platform with sides carved into a *khurā*, a *paṭā* and an inverted *khurā* held together by plain central bands on all sides, (ii) a drum with a plain band at the base and two *nolis* flanked by facets at

the top and (iii) a high dome, a separate slab. The crowning element, which was a separate piece, is missing. The plain oblong niche cut in the drum is now empty.

D. Stūpas 78-81

Immediately to the east of Stūpas 72-75 is a host of smaller *stūpas*, some of dry stone masonry and other monolithic, raised at different dates. Made of khondalite, all of them seem to have been later than the former group.

Near the south-eastern corner of Stūpa 75 are four structural *stūpas* placed side by side in an east-west alignment (fig. 25). With the exception of the easternmost, all of them are erected at one time.

Similar to one another, the platforms of Stūpas 78-80 (pls. CCLXI B, CCLXIV A and CCLXV) are installed in one continuous line on a course of khondalite slabs, the top of the westernmost of which is in one level with the top of the pavement below the platform of Stūpa 75. The visible faces of the platforms of these three *stūpas* are carved into a *khurā*, a *kumbha* and an inverted *khurā*. All these platforms have each a central projection with a plain central band in Stūpas 78 and 79, the middle part of the projection of Stūpa 80 having a triangle crowned by a leaf-shaped pendant. The drums have a *khurā* moulding at the lower part and two *nolis*, each with a facet below and above, at the top. The elongated-hemispherical domes are flattened at the top to receive the *harmikā* which along with the crowning elements is missing. All of them have each a projected niche facing the north. Above the oblong frame of the niches is a projected sloping member, over which is a receding *chaitya*-window motif.

The platform of Stūpa 78 (59 cm. high), the westernmost, rests partly on the pavement below Stūpa 75. The *stūpa* (pls. CCLXI B, CCLXIV A and CCLXV) is now stripped of the major portion of its dome which was a separate slab. In the niche of its drum is a high relief of the two-armed and bejewelled Tārā, clothed in a *śāṭī* and seated in the *lalitāsana* attitude on a double-petalled lotus. Her slightly-raised left hand holds the stalk of an *utpala*, while the right palm, in the *vara-mudrā*, rests on the knee. Below the seat is a kneeling devotee.

In the niche of Stūpa 79 (pls. CCLXI B, CCLXIV A and CCLXV), which is 76·2 cm. high, is Buddha in the *bhūmisparśa-mudrā*. Robed in an *antarvāsa* and an *uttarāsaṅga*, which leaves is right chest, shoulder and arm bare, he is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, below which is a kneeling devotee, apart from a lamp, a bowl with offerings and an incense-burner. At the top corners of the niche is the segment of a flower.

In the niche of Stūpa 80 (pls. CCLXI B, CCLXIV A and CCLXV) is again a seated relief of Buddha but in the *vara-mudrā*. This *stūpa* is 76·2 cm. high.

Stūpa 81 (pls. CCLXIV A and CCLXV) is reduced to its platform (29·2 cm. high) which is slightly larger than that of the preceding three. Its sides are also carved into a *khurā*, a *kumbha* and an inverted *khurā*, the central projection with a plain band facing the north. A part of the drum was recovered from debris.

E. Stūpas 82-84

To the south of Stūpa 81 is Stūpa 82 (pls. CCLXIV-CCLXVI) with a platform having an angular recess at four corners, a plain drum, an elongated-tapering dome and a square *harmikā* with a facet at the base and a band at the top. But for the *chhatra*, found missing at the time of excavation, it is monolithic. The height of this khondalite *stūpa*, without the *chhatra*, is 68·6 cm.

To the west of the preceding is Stūpa 83, a structural one (pls. CCLXIV A, CCLXV and CCLXVI) of khondalite masonry. Its upper part above the drum has disappeared. The platform (29·2 cm. high), *tri-ratha* on the south side, has three mouldings — a succession of a *khurā*, a *paṭā* and an inverted *khurā* — all connected by a plain central band on all sides. At the lower part of the drum are two mouldings, one out-turned and the other inturned, while near the top are two *nolis*, each with a facet below and above. The stones of the drum are clamped together by iron cramps. At the centre of the top of the drum is a socket which bore partially-charred bits of bones (Reg. no. 1961/94). The plain frame around the oblong niche, which faces the south, is crowned by a sloping member. Inside the niche was a detachable image of Tārā[1] (pl. CCLXVIII A), dressed in a *śāṭī* and a folded *uttarīya* worn in an *upavītī* fashion. Seated in the *lalitāsana* attitude on a double-petalled lotus, below which is a bowl with offerings, the two-armed and bejewelled goddess with a placid face displays the *vara-mudrā* with her right palm, the left hand, with the stalk of an *utpala*, resting on the seat. The hair is arrayed in the form of a bun on the crown of the head. The khondalite image (Reg. no. 1961/25) is 17·1 cm. high.

Facing the east, Stūpa 84 (76·8 cm. high), to the west of Stūpa 83, is also a structural one (pls. CCLXI B, CCLXIV A, CCLXV and CCLXVI) of khondalite masonry. It is similar to Stūpa 79, but in the place of the upper *noli* of the latter it has a projected band. Further, the space between the two sets of the mouldings of the drum is relieved with beaded pendants and loops which have issued either from *kīrti-mukhas* or half-flowers. The platform, which is *tri-ratha* on the east face, is placed on a khondalite slab: the latter's bottom is in one level with that of the bottom of the platform of Stūpa 78 which is earlier than both Stūpas 83 and 84. The oblong niche was found empty. The frame, which has a thunderbolt carved on the sill, is capped by a *tri-ratha* sloping member relieved with segments of flowers within triangular borders. Above this member is a highly-ornate *chaitya*-window motif with a flower in the central medallion. The niche might have contained an image of Buddha or Akshobhya.

F. Stūpas 85-98

Stūpas 85-98 (fig. 25), all of khondalite, are later than Stūpas 73 and 74, as these are raised on a filling (15 cm. to 30·5 cm. high) of stone chips, brick-bats and earth over the floor-level of the latter.

[1] Removed to the store-room.

Stūpa 85 (69·8 cm. high), to the south of Stūpa 84, presents a platform with its *pañcha-ratha* south face (except the central projection) carved into a *khurā* and an inverted *khurā*, a drum with a band at its base and top and a slightly-tapering dome (pl. CCLXVI). The missing *harmikā* was a separate piece. Inside an oblong niche (17·2 cm. high and 10·8 cm. wide) of the drum is a detachable image of Avalokiteśvara seated in the *lalitāsana* attitude on a double-petalled lotus, below which is a kneeling devotee. Clothed in an *antarīya* and a folded *uttarīya* worn in an *upavītī* fashion, the two-armed and bejewelled Bodhisattva, with a smiling face and a high *jaṭā-mukuṭa*, displays the *vara-mudrā* with his right palm, the left palm, with the stalk of a full-blown lotus, resting on the seat. Around his head is a halo, pointed at the crown, while behind his back is a bolster. Over the niche is a sloping member crowned by a *chaitya*-window motif.

To the west of Stūpa 85, is Stūpa 86 (64·1 cm. high), a monolith facing the south (pl. CCLXVI). It has a square platform with its front side and a part of the adjoining sides carved into a *khurā* and an inverted *khurā* having a plain central oblong, a plain drum and dome, a *harmikā* with a facet at its base and top and a disc-shaped *chhatra* with a stunted shaft. Inside an oblong niche of the drum, within a frame pointed at the crown, is a detachable image of the two-armed Tārā decked like Avalokiteśvara within the niche of Stūpa 85 except that the goddess wears anklets and a bun-shaped coiffure held by a ribbon. She carries in her left hand the stalk of an *utpala*. Behind her head also is a halo. The image is painted in darkish-red colour.

Stūpa 87 (53·3 cm. high), to the south of Stūpa 85, is also monolithic and consists of a square platform, a plain drum, a tapering dome, a square *harmikā* with a facet at the base and a *piḍhā*-shaped member at the top and a *chhatra* (pl. CCLXVI). The thick shaft of the last is in the form of a truncated pyramid and rises above a square base which has triangular motifs at corners.

To the south of the preceding is Stūpa 88 (pls. CCLXV and CCLXVI), 73 cm. high. It has a square platform, a plain drum and dome and a square *harmikā* with a facet at the base and a facet and a band at the top. The east face of the platform is carved into a *khurā* and an inverted *khurā* connected together by a plain central oblong. The *chhatrāvali* was a separate piece, for which there is a square socket provided within the *harmikā*. Inside a niche of the drum rounded at the top is a relief of the two-armed and pot-bellied Jambhala, seated in the *lalitāsana* attitude with seven *nidhi-kumbhas* (the one below his right foot is fallen) below his seat. Clothed in an *antarīya* and decked in *valayas*, armlets, a beaded *hāra*, an *udara-bandha*, ear-studs and a high conical *mukuṭa* with the ends of a ribbon on either side, he, with a citron in his right palm, presses a mongoose with his left hand. Behind his head is the outline of an elongated halo. The frame around the niche, which faces the east, is also rounded at the top.

Stūpa 89 (pls. CCLXIV and CCLXV), to the east of the preceding, is reduced to its square platform (31·1 cm. high and 62·8 cm. x 62·8 cm. excluding the projection), made of two slabs. The sides of the platform are carved into a *khurā*, a *paṭā* and an inverted *khurā* with a central oblong on all sides. Its south face has a central projection. The diameter of the missing drum was 59·7 cm.

Stūpa 90 (49 cm. high), immediately to the south of Stūpa 88, is similar to the latter,

but the major portion of the dome along with the crowning elements has disappeared (pl. CCLXVI). In the oblong niche, inside a frame rounded at the top, is the two-armed and bejewelled figure of Mañjuśrī, with three locks of hair (*śikhaṇḍaka-kākapaksha* coiffure). Attired in an *antarīya*, the Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus, below which is a kneeling devotee. His left palm, with the stalk of an *utpala* bearing a book, rests on the seat, while the right palm, in the *vara-mudrā*, is placed on the right knee. The relief faces the east.

Facing the south, Stūpa 91 (pls. CCLXIV-CCLXVI), to the south-east of the preceding, is 71 cm. high and similar to Stūpa 88. Its *chhatrāvali*, a separate piece, was not found in position. Inside an oblong niche within a raised frame, rounded at the top, is the relief of a bejewelled and two-armed goddess. Draped in a *śāṭī*, the goddess is seated in the *lalitāsana* attitude on a double-petalled lotus. Her right palm, in the *vara-mudrā*, rests on the knee. The object in her slightly-raised left hand is indistinct: if it is the feather of a peacock, the relief represents Mahāmāyūrī; in case it represents ears of corn, the image stands for Vasudhārā. The relief faces the south.

Stūpa 92 (pl. CCLXVI), to the west of the preceding, is 64·8 cm. high. It presents (i) a square platform with its east face carved into a *khurā* and an inverted *khurā* connected by a plain central oblong, (ii) a drum with a band at the base and a broader one at the top and (iii) an elongated-hemispherical dome, the *tri-ratha harmikā* (missing) being a separate piece. The east face of the drum and a portion of the dome have a projection, triangular at the top, which was meant to have been carved into an image within a niche.

Stūpa 93 (pl. CCLXVI), to the south of the preceding, is monolithic and 56 cm. high. It consists of (i) a square platform with its front side and a part of the adjoining sides carved into a *khurā* and an inverted *khurā* connected by a plain central oblong, (ii) a plain drum, (iii) a dome, also plain, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs. Inside a niche, rounded at the top, is the placid, two-armed and bejewelled figure of Tārā. Dressed in a *śāṭī* and seated in the *lalitāsana* attitude on a *viśva-padma*, the goddess displays the *vara-mudrā* with her right palm, the left hand, with the stalk of an *utpala*, resting on the seat. The niche faces the east.

Stūpa 94 (38 cm. high), to the south of Stūpa 93, is a small monolith with a square platform, a plain drum and dome, a square *harmikā* with a facet at the base and two facets at the top and a damaged convex member for the *chhatra* (pl. CCLXV).

Stūpa 95 (71 cm. high), to the south of the preceding, is similar to Stūpa 93, but the band of the *harmikā* has a receding thin facet below, and the *chhatrāvali* represents two discs (pls. CCLXV and CCLXVI). Inside an oblong niche rounded at the top, within a similar frame, is a bejewelled and two-armed figure of Tārā, similar to the one in Stūpa 93. Below her seat is a kneeling devotee, apart from a bowl with offerings. The relief faces the east.

Stūpa 96 (58·5 cm. high), to the south of the preceding, is analogous to the preceding, but the thin facet below the band of the *harmikā* is not available here (pls. CCLXV and CCLXVI). It does not provide for a niche.

Facing the north, Stūpas 97 and 98 (pls. CCLXIV-CCLXVI), both of dry stone masonry and alike, stand side by side on dressed khondalite slabs to the south-east of the preceding. Both of them have each a platform (*tri-ratha* on the north side) with sides carved into a *khurā*, a *kumbha* and an inverted *khurā* held together by either a plain oblong or a leaf-shaped (*aśoka* leaf?) pendant falling on a triangle (carved on the body of the *khurā*). At the base of the drum is a *khurā*-shaped moulding, while at its top are two *nolis*, each with a facet below and above. Only a portion of the dome is preserved in Stūpa 97.[1] Both the *stūpas* have each an oblong niche, its plain frame capped by a *tri-ratha* projected sloping member.

The figure, in high relief, of Avalokiteśvara (pl. CCLXVII A) in the niche of Stūpa 97 (extant height being 66·7 cm.) is singular on account of a rather unusual posture. With his right foot resting on the left thigh and left leg pendant, the two-armed Bodhisattva, with half-closed eyes and pensive facial expression, is seated on a double-petalled lotus under the canopy of a foliated *aśoka* tree. His slightly-bent head rests against his right palm, the thumb and the ring-finger of which touch each other. He holds in his left palm the stalk of a full-blown lotus which has issued from a *ghaṭa*. Clothed in an *antarīya* held by a girdle and a folded *uttarīya* worn in an *upavītī* fashion, he is richly adorned with beaded anklets, two bangles around each wrist, a beaded *upavīta* of two strings, two kinds of *hāras*, ear-rings, ornate armlets and a short *mukuṭa*. The high *jaṭā-mukuṭa* contains perhaps a miniature effigy of Amitābha, his spiritual sire. Below the seat is a lamp, apart from a bowl with offerings.

The high relief in the niche of Stūpa 98 (61·6 cm. high excluding the dome) represents Mañjuśrī (pl. CCLXVII B), seated in the *mahārājalīlā* attitude on a double-petalled lotus. Draped in an *antarīya* and an *uttarīya* worn in an *upavītī* fashion, the two-armed Bodhisattva is lavishly adorned with anklets, a beaded *upavīta*, *valayas*, armlets, a beaded *hāra*, a neck-string of amulets and pendants, ear-studs and a *mukuṭa*. With coiffure done in five locks, he holds in his right palm an *utpala*, the left hand, with the stalk of an *utpala* bearing a book, resting on the seat. Behind his head is a halo, pointed at the crown. At each of the two top corners is the segment of a flower. Below the lotus-seat is a kneeling monk in front of a book on a stand, apart from a bowl with offerings, an incense-burner and a lamp.

G. Stūpa 99

To the south-west of Stūpa 97 and earlier than it, is Stūpa 99 (97·8 cm. high), a structural one (pls. CCLXIV A and CCLXVI) of khondalite masonry. It comprises (i) a square platform with sides carved into a *khurā*, a *kumbha* and an inverted *khurā*, connected together by central oblongs, (ii) a drum with a broad band at the base and a still broader band at the top and (iii) an elongated hemispherical dome. The missing *harmikā* was a separate piece.

[1] The dome, crowned by a *harmikā*, which is now placed above the drum of Stūpa 98, was recovered from the debris and may or may not belong to it.

H. Stūpas 100-104

Stūpa 100 (71 cm. high) of khondalite, near the south-east corner of Stūpa 72, is monolithic but for the *chhatrāvali* which was a separate piece. It consists of (i) an oblong platform with its east face carved into a *khurā* and an inverted *khurā* and connected together by a central oblong, (ii) a plain roughly-circular drum, (iii) a dome, also plain, and (iv) a square *harmikā* with a facet at the base and a facet, a band and a facet at the top. There is a square socket provided within the *harmikā* for the *chhatrāvali* which has disappeared.

To the east of the preceding and similar to it, is Stūpa 101 (32·4 cm. high), a monolith of khondalite. Its platform, with mouldings on the east face, is, however, square. Its *chhatrāvali* is missing.

To the north-east of Stūpa 101 and resembling it, is Stūpa 102 (32·4 cm. high) of khondalite. Its platform, however, has mouldings connected by plain oblongs on all sides. The *harmikā*, which presents two facets at the base and a facet, a band and a facet at the top, has a square socket for the missing *chhatrāvali* which was a separate piece.

Stūpa 103 (73 cm. high), to the north-east of the preceding, is similar to Stūpa 100, but it has a facet and a band near the top of the *harmikā*, the latter with a square socket for the missing *chhatrāvali*. Made also of khondalite, it is monolithic except for the *chhatrāvali*.

Stūpa 104 (pl. CCLXV) of khondalite, to the south-east of the preceding, consists of a square platform, a drum with a band at the base and at the top, a plain high dome and a square *harmikā* with a facet at the base and a facet and a band (with a chamfering at the top edge) at the top. The *chhatrāvali* was a separate piece, for which there is a square socket provided within the *harmikā*. The height of the *stūpa* up to the top of the *harmikā* is 62·2 cm.

I. Stūpa 105

Located at a level lower than that of Stūpa 102-104, Stūpa 105 (1·18 m. high), to the south of Stūpa 104, is a larger version of Stūpa 99 and seems to have been contemporaneous with it. Its *harmikā*, too, is missing (pl. CCLXV). The *stūpa* is of khondalite masonry, and the slabs of the dome are clamped together by iron cramps.

J. Stūpa 106

Resting on a filling (14 cm. high) of stone chips above the level of the platform of Stūpa 105, Stūpa 106 (94 cm. high), to the south of the former, is a monolith of khondalite (pl. CCLXV). It consists of (i) an oblong platform with its three sides (back side plain) roughly carved into a *khurā*, a *paṭā* and an inverted *khurā*, (ii) a plain drum, (iii) a dome, also plain, (iv) a square *harmikā* with a facet at the base and a band and a facet at the top and (v) a *chhatrāvali* of five gradually-diminishing and roughly *khurā*-shaped discs crowned by a small disc with a rounded top. The shaft of the *chhatrāvali* is thick and stunted

On the west face of the *stūpa* is cut a niche with a rounded top; its slightly-raised frame, too, is rounded at the top. In this niche is Buddha in the *vara-mudrā*. Robed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, he is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, below which is a bowl with offerings on a tripod, apart from an incense-burner and a lamp on a stand.

K. Stūpas 107-109

To the east of Stūpa 106 and facing the north, Stūpas 107, 108 and 109 (fig. 25) of khondalite stand side by side roughly on the same level as that of Stūpa 106. The first two are almost identical in form. Both consist of a platform carved into a *khurā* and an inverted *khurā* with a central oblong on the front side, a plain drum and dome and a square *harmikā* with a facet at the base and a facet and a band at the top. There is a band at the base and at the top of the drum of Stūpa 109 which is otherwise similar to the other two. These three *stūpas* are monoliths except for the missing *chhatrāvali* which was a separate piece, for which there is a socket in all the three *harmikās*. All of them bear the relief of a deity in a niche, semicircular at the top. The raised frames around the niches have also semicircular tops.

The image in Stūpa 107 (pl. CCLXV), 64·8 cm. high, represents the four-armed Jaṭāmukuṭa-Lokeśvara seated in the *lalitāsana* attitude on a *viśva-padma*. Clothed in an *antarīya* held by a girdle and an *uttarīya* worn in an *upavītī* fashion and bedecked in *valayas*, armlets, an *upavīta*, a necklace, ear-rings and a short crown at the base of the *jaṭā-mukuṭa*, the Bodhisattva carries in his upper left and right hands respectively a water-pot and a rosary. The lower right palm is in the *vara-mudrā*, while the corresponding left palm, with the stalk of a lotus, rests on the seat.

The two-armed Tārā, draped, poised and bejewelled like Jaṭāmukuṭa-Lokeśvara, is present in Stūpa 108 (pl. CCLXV) which is 71 cm. high. Her right palm, placed on the knee, displays the *vara-mudrā*, the left hand, with the stalk of an *utpala*, resting on the seat. On her right side is the stalk of a flower.

In the niche of Stūpa 109 (pl. CCLXV), which is 77·5 cm. high, is Buddha seated in the *vajra-paryaṅkāsana* attitude in the *bhūmisparśa-mudrā* on a double-petalled lotus, below which is a kneeling devotee, apart from an incense-burner. He is attired in an *antarvāsa* and an *uttarāsaṅga* which has left his right chest, shoulder and arm bare.

L. Stūpas 110-112

To the south of Stūpa 97 but at a lower level is Stūpa 110 (56 cm. high), a monolith of khondalite. It has a squarish platform, a plain drum and dome, a *harmikā* with a facet at the base and a band at the top and a *chhatrāvali* of three gradually-diminishing *khurā*-shaped discs.

Stūpa 111 (55·3 cm. high) of khondalite, a monolith (pl. CCLXV), to the east of the preceding, consists of a square platform, a drum with a band at its base and top, an elongated dome, a *harmikā* with a facet at its base and a band at the top and a disc-shaped *chhatra* with a sloping body.

Stūpa 112 (63·5 cm. high) of khondalite, to the east of the preceding, is roughly similar to it, but its platform is oblongish and the *harmikā* has a facet below the top band (pl. CCLXV). The *chhatrāvali* was a separate piece, for which there exists a socket within the *harmikā*.

M. Stūpas 113 and 114

The structural Stūpa 113 (95·2 cm. high) of khondalite, to the south of Stūpa 112 and at a level lower than that of the preceding group, is similar to Stūpa 99 which is again at a still lower level. The *harmikā* of this *stūpa* (pl. CCLXV) is missing.

Stūpa 114 (61·5 cm. high), to the east of the preceding and on the same level, is bereft of the dome (pl. CCLXV). The available portion is similar to Stūpa 113 and of khondalite masonry.

The area around these *stūpas* was found littered with a large number of dislocated components of khondalite *stūpas*: the stone slabs pertain mostly to drums, domes and *harmikās*. There are also patches of paved floorings, both of bricks and khondalite slabs (fig. 25; pl. CCLXV), on which were installed the platforms of some more *stūpas*.

N. Stūpas 115 and 116

To the north of Stūpa 81 is the fragment of a large khondalite basement of two courses (pls. CCLXIV and CCLXV) of slabs which presumably supported masonry-*stūpas*, none of which is now extant. On this basement are found two monolithic *stūpas* of khondalite, one complete and the other fragmentary, apart from fragments of two images, also of khondalite.

Stūpa 115 (57·2 cm. high), the complete one (pls. CCLXIV and CCLXV), consists of a square platform, a plain drum and dome and a square *harmikā* with a facet at its base and a band at the top. Inside an arched niche within a frame, also arched, is the six-armed Mārīchī standing in the *pratyālīḍha* posture on a chariot drawn by seven horses, the charioteer being a seated female with her right hand raised. Dressed in a *śāṭī* and bedecked in *valayas*, armlets, two beaded *hāras*, ear-rings and three high *mukuṭas*, she, with three human heads, carries in her right hands a needle, an arrow and a thunderbolt. The principal left hand of the goddess is in the *tarjanī-mudrā*, the remaining two holding a bow and the branch of an *aśoka* tree.

Of Stūpa 116 (35 cm. high), only the platform, with its front side and a part of the adjoining sides carved into a *khurā* and an inverted *khurā* connected by a plain central oblong, and the plain drum are now extant (pls. CCLXIV and CCLXV). The niche, which bears a foliated stem at its bottom, was found empty.

Of the two fragments of images, one (Reg. no. 1961/42), 29·2 cm. high, merely preserves four fingers with a portion of the sole of a colossal image. The other (25·4 cm. high and 31 cm. wide) is the lower portion (Reg. no. 1961/43) of an image of Mārīchī (pl. CCLXVIII B) on a chariot drawn by seven horses, the central horse facing. Only the feet, with anklets, of Mārīchī, who presumably stood in the *pratyālīḍha* posture, are extant. The charioteer, a bejewelled male, holds a whip in his raised right hand and the

reins of horses in the left. The recessed portion on either side of the pillared niche, containing the seated charioteer, is relieved with a trellis-pattern with squarish perforations. The image possibly had been installed in the niche of a *stūpa*.

O. Stūpas 117-125

Further east and at a lower level there were several khondalite *stūpas* standing *in situ* (fig. 25), besides a large number of dislocated *stūpa*-fragments. Most of these *stūpas* were installed on the paved forecourt in front of the western flank of the southern face of Monastery 1.

Stūpas 117 and 118 (pls. CCLXIV-CCLXVI), both facing the north and of dry khondalite masonry, stand on roughly-dressed stones, placed over the pavement. Stūpa 117 (89 cm. high) is similar to Stūpa 79 but somewhat larger. The oblong niche, facing the north, is now empty.

Stūpa 118 (pls. CCLXIV A, CCLXV and CCLXVI), a highly-ornamental one, is to the east of Stūpa 117. The sides of its *tri-ratha* platform (33 cm. high) have four mouldings — a succession of a *khurā*, a *kumbha*, a combination of inverted *khurā* and *khurā*, and an inverted *khurā*; these mouldings are clasped together by central bands, the middle portions of which are fashioned into a leaf and a bunch of flowers (*aśoka*?) carved against the *kumbha*. The lower band of the drum (36·2 cm. high and 71 cm. in diameter) is boldly relieved with a *viśva-padma*, while the upper band presents thunderbolts having halves of flowers in between within beaded borders. Below the upper band are beaded loops and pendants falling alternately from a *kīrti-mukha* and a foliated motif, the last two motifs being connected together by a band. The elongated-hemispherical dome (40 cm. high and 67·3 cm. in diameter) is flattened at the top. On the top of the dome is a chase to accommodate the base of the square *harmikā*, now missing. Cut into the drum is an oblong niche: its frame is carved with the motif of halves of flowers within triangular borders. The base-band of the *tri-ratha* sloping member over the frame is decorated with a foliated creeper on the *rāhā* and a row of four-petalled flowers on the *kanika*, both the motifs being within beaded borders. Separated from the sloping member by a recess is an ornate *chaitya*-window motif, carved against the dome. Inside the niche, which faces the north, is the two-armed Tārā, seated in the *lalitāsana* attitude on a double-petalled lotus. Dressed in a *śāṭī* and an *uttarīya* worn in an *upavītī* fashion and adorned with anklets, a girdle, a beaded *upavīta*, ornate armlets, two beaded *hāras*, ear-ornaments and a short *mukuṭa* at the base of the bun-shaped coiffure, she displays the *vara-mudrā* with her right palm, the left hand, with the stalk of an *utpala*, resting on the seat. Behind her head is an oval halo, conspicuously narrow towards the bottom. Below the seat is a kneeling devotee, apart from a bowl with offerings. At the dexter top corner is the segment of a flower.

The monolithic Stūpa 119 (67·3 cm. high), to the south of Stūpa 117, has (i) an oblong platform with its front side and a part of the adjoining sides carved into a *khurā* and an inverted *khurā* connected together by a plain central oblong, (ii) a plain drum, (iii) an elongated tapering dome, (iv) a square *harmikā* with a facet at the base and a facet and a

band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs (pls. CCLXIV and CCLXVI). Inside a niche with a rounded top, within a similar frame, is the bejewelled and two-armed Tārā seated in the *lalitāsana* attitude on a *viśva-padma*. Dressed in a *śāṭī*, the goddess, with her right hand in the *vara-mudrā*, holds with her left palm (resting on the seat) the stalk of an *utpala*.

Stūpa 120 (76·2 cm. high), to the east of Stūpa 119, stands on a roughly-dressed khondalite slab (pls. CCLXIV B, CCLXV and CCLXVI). Monolithic up to the top of the *harmikā*, it consists of (i) a square platform with sides relieved into a *khurā* and an inverted *khurā* and connected together by plain central oblongs, (ii) a drum with a band at its base and top, (iii) a highly-elongated dome and (iv) a square *harmikā* with two facets at the base and a facet, a band and a facet at the top. The *chhatrāvali* was a separate piece, of which the stump alone is found within the square socket.

Resting on the pavement, Stūpa 121 (81·3 cm. high), is a monolith (pls. CCLXIV B, CCLXV and CCLXVI) which is to the south of Stūpa 120. It presents (i) a square platform with sides carved into a *khurā*, a *kumbha* and an inverted *khurā* connected together by plain central bands, (ii) a drum with a band and a facet at the base and two *nolis*, each with a facet below and above, at the top, (iii) a high shouldered dome and (iv) a *tri-ratha harmikā* with two facets at the the base and two more below the top sloping member which has *ṭāṅkus* at intervals. The *chhatrāvali* is broken. Inside an oblong niche within a frame with a triangular top is the bejewelled and four-armed Shaḍaksharī Lokeśvara with a *jaṭā-mukuṭa*. Clothed in an *antarīya*, he is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. The two principal palms are in the *añjali-mudrā*, while the upper left and right hands of the Bodhisattva bear respectively the stalk of a fully-blown lotus and a rosary. Below the seat is a kneeling woman with folded hands, apart from a bowl with offerings, an incense-burner and a lamp on a stand. The niche faces the east.

Immediately to the south of the preceding is Stūpa 122 (53·3 cm high), again a monolith (pls. CCLXIV B and CCLXVI). It consists of (i) an oblongish platform, (ii) a plain drum, (iii) a dome, also plain, (iv) a square *harmikā* with a facet at the base and a facet and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs. Inside a niche with a semicircular top, which faces the south, is Buddha. Robed in an *antaravāsa* and an *uttarāsaṅga*, he is seated in the *paryaṅkāsana* attitude on a *viśva-padma* in the *dhyāna-mudrā*. The *uttarāsaṅga* covers his left chest, shoulder and arm. Behind his head is a halo. Below the *viśva-padma* are two bowls with offerings, an incense-burner and a kneeling devotee. The thin frame around the niche is relieved with a beaded row.

Stūpa 123 (33·7 cm. high), to the south of the preceding and similar to it, is a tiny monolith (pls. CCLXIV B and CCLXVI), but it lacks the facet below the band of the *harmikā* and does not provide for a niche.

The monolithic Stūpa 124 (1·003 m. high) stands to the south-east of Stūpa 121 and similar to it, but its drum has at its base two mouldings, one inturned and the other out-turned (pl. CCLXIV B). The lowest disc with a fragment of the second of the *chhatrāvali* is alone preserved. Inside an arched niche is the fierce-looking, two-armed and bejewelled Heruka with protruding round eyes, dreadful fangs, a garland of human heads and

hair, tied by a snake, rising upwards. He is dancing in the *ardha-paryaṅka* posture on the chest of a prostrate figure. He holds in his left hand a skull-cup and in his raised right a thunderbolt, while a long *khaṭvāṅga* with a banner passes over his left arm. Behind his head is a halo. The prostrate figure lies on a *viśva-padma,* below which are two kneeling figures with folded hands. The sloping top of the frame around the niche is crowned by a semicircular member.

Stūpa 125 (62·9 cm. high), again a monolith, to the north-east of Stūpa 124, consists of (i) a square platform, (ii) a plain drum, (iii) a plain dome, (iv) a square *harmikā* with a facet at the base and a band at the top and (v) a *chhatrāvali* of three gradually-diminishing discs. Inside a niche rounded at the top, within a similar frame, is the two-armed and bejewelled relief of Avalokiteśvara, seated in the *lalitāsana* attitude on a *viśva-padma.* Attired in an *antarīya* and with the *jaṭā-mukuṭa,* the Bodhisattva shows the *vara-mudrā* with his right palm placed against the knee, the left palm with the stalk of a fully-blown lotus resting on the seat.

13. DISLOCATED STONE IMAGES

A. HEAD OF BUDDHA

The image (Reg. no. 1961/88) is reduced to its head, neck and a small part of its left shoulder (pl. CCLXIX A), the available height being nearly 12 cm. The face is also badly damaged. The fragment presents elongated ear-lobes and auspicious lines round the neck. The head and the *ushṇīsha* are covered by rows of short spiral locks of hair, some curls being *dakshiṇāvarta* and others *vāmāvarta.* Made of chlorite, the fragment was found in the eastern section of the trench.

B. BUDDHA IN *BHŪMISPARŚA-MUDRĀ*

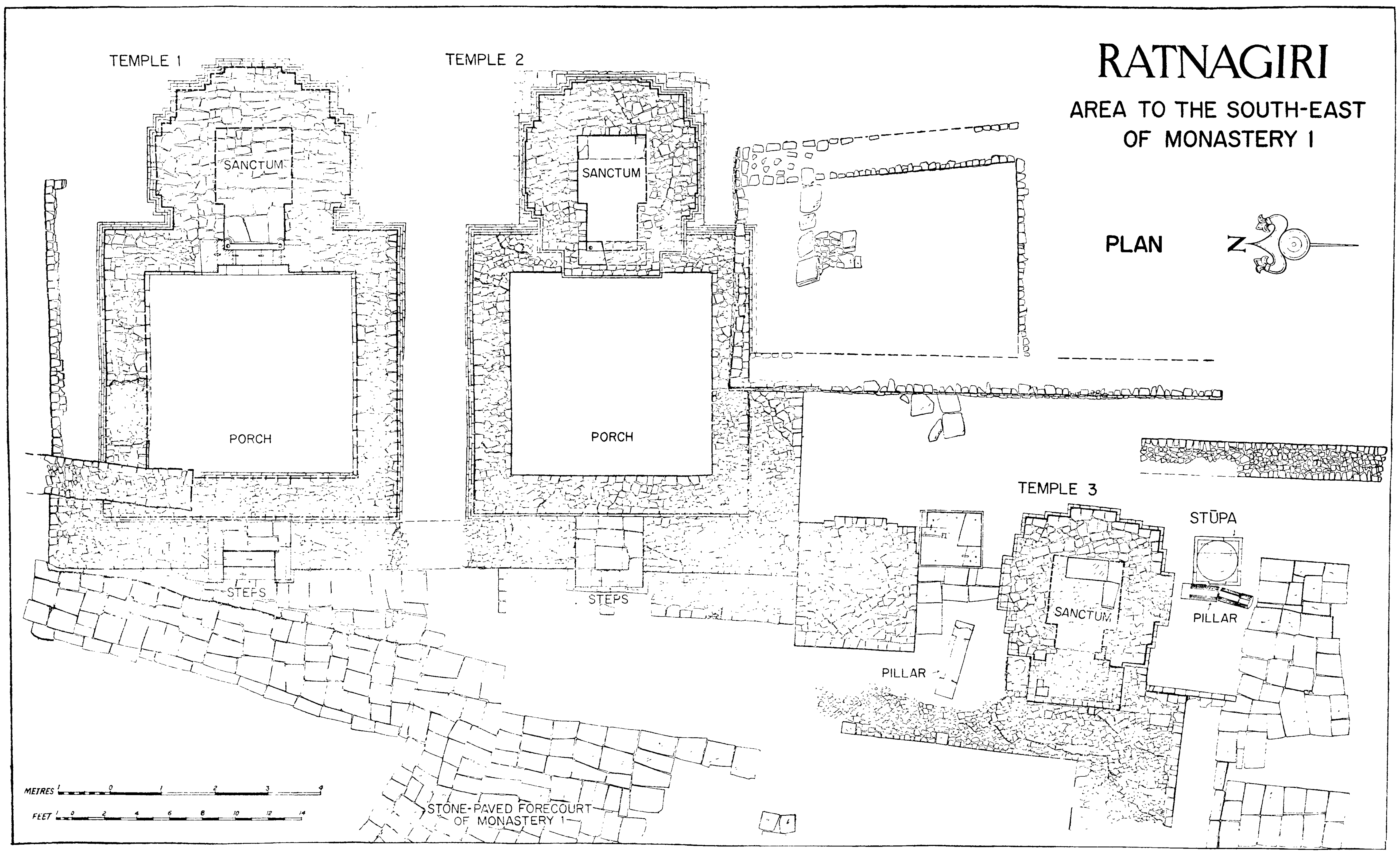
Made of steatite(?), this tiny image (Reg. no. 1961/89), 3·7 cm. high, was picked up from the eastern section of the trench disturbed by rains. The image (pl. CCLXIX B) is badly defaced. With his right palm in the *bhūmisparśa-mudrā* and left palm resting on the lap, Buddha is seated in the *vajra-paryaṅkāsana* attitude against a back-rest with a horizontal bar resting on two posts. Behind the head of Buddha is an oval halo. The workmanship of the image is rather crude.

C. VAJRASATTVA

Bereft of its head, the image (Reg. no. 1961/86), 7·1 cm. high and made of khondalite, was found amidst debris on the pavement. Originally it might have been within the niche of a small *stūpa.* Clothed in an *antarīya* and decked in *valayas,* armlets with a flower-shaped central piece and a beaded *hāra,* the two-armed Vajrasattva is seated in the *paryaṅkāsana* attitude on a fully-blossomed double-petalled lotus with a foliated stem (pl. CCLXIX C). In his right palm, held near the chest, is a thunderbolt, while in his left palm is a bell. Below the lotus-seat is a bowl with offerings.

D Head

Found in the eastern section of the trench, the sculpture is reduced to its head (Reg. no. 1961/87). Made of khondalite, the head (pl CCLXIX D), of good workmanship, is 7·5 cm high. The face is badly damaged. The hair is arrayed in the form of a large bun on the top of the head. The *mukuṭa* with a beaded band has a flower-shaped central piece.


RATNAGIRI
AREA TO THE SOUTH-EAST OF MONASTERY I
PLAN
Z
TEMPLE 1
TEMPLE 2
TEMPLE 3
SANCTUM
SANCTUM
SANCTUM
PORCH
PORCH
STEPS
STEPS
STŪPA
PILLAR
PILLAR
STONE-PAVED FORECOURT OF MONASTERY 1
METRES
FEET

CHAPTER NINE

AREA TO THE SOUTH-EAST OF MONASTERY 1

1. GENERAL OBSERVATIONS

THE narrow area at the eastern edge of the hill, immediately to the south-east of Monastery 1, yielded the remains of three brick temples of moderate dimensions, numbered 1, 2 and 3, and a few minor structures (pls. 10 and CCLXXIII), apart from some fragments of sculptures and architectural members. The temples stand in a row facing the stone-paved forecourt of the monastery, the south-eastern corner of which is 5·74 m. away from Temple 1, the northernmost structure unearthed in the area.

2. TEMPLE 1

Built partly on the paved forecourt of Monastery 1, Temple 1 (pls. 10 and CCLXX A and B), facing the west, consists of a sanctum and a porch, both of bricks in clay mortar. While the sanctum is *sapta-ratha* on plan on the three external sides, the porch (*maṇḍapa*) is squarish without any projection. Both of them have a narrow plinth which is fairly high (1·194 m. high above the outside ground-level) and arranged in high offsets. Three of the exterior offsets of the sanctum are visible above the ground-level (pl. CCLXX A). These are also *sapta-ratha* on plan on three sides: the heights of the top and the middle offsets, both of seven courses each, are respectively 48·3 cm. and 49·5 cm. Above the plinth only the *khurā*-shaped moulding (33·7 cm. high and made of five courses of bricks) of the base-portion of the vertical wall of both the sanctum and the porch is extant at places. The base-band of the *khurā*-moulding is capped by tiny projections, one each at the outer ends of the *rathas*. The bottom level of this moulding is the top level of the interior floors of both the porch and the sanctum. The length of the back (exterior) side of the sanctum at the level of the base-band of the *khurā*-moulding from the end of one *kanika* to that of the other is 2·972 m.

Access to the porch is provided by a khondalite staircase (pl. CCLXX B) of four steps, all of which, with the exception of the top one which is missing, are 96·8 cm. long and 26 cm. wide. The heights of the bottom, second and the third steps are respectively 20·3 cm., 21 cm. and 22·2 cm. The khondalite slabs of the steps are clamped together by iron cramps. The flight of steps is flanked on either side by a plain khondalite parapet, the latter, 29·2 cm. wide, resting on a *khurā*-shaped khondalite base.

The door-frame of the porch was found missing. Internally, the porch measures 3·912 m. (north-south) by 3·81 m. (east-west), the thickness of the walls at the base of the *khurā*-moulding being 76·2 cm. Made of brick-grits and earth, its rammed floor, above the bed of brick-bats (pl. CCLXX B), was found to be flush with the top of the khondalite stonework below the sill of the door which communicated the porch with the

passage leading to the sanctum sanctorum. In other words, the floors of the porch, the passage and the sanctum were in one level. In the filling of the floor of the porch was found a small piece of a bronze pedestal (Reg. no. RTR-2, 467).

The door-frame leading to the passage of the sanctum was of dry khondalite masonry. Made of three stone slabs clamped together by iron cramps, the door-sill is alone *in situ* above a course of khondalite slabs. It is 25·4 cm. high and 28·3 cm. wide at the top. On its inner side facing the passage and at a depth of 14 cm. from the top, it has a projection (12 cm. wide) with its top edge chamfered. This projected part of the door-sill provides a shallow socket, with an average diameter of 6·35 cm., at either end which has a semicircular projection facing the passage. These sockets were intended for the bottom ends of the poles of a double-leafed wooden door. The gap between the two missing door-jambs was 70·5 cm., as is evident from the mason's lines incised on the top of the door-still. The width of the jambs was 30·5 cm. The flanking walls beyond the door-jambs project outwards to 14 cm., of which the innermost portions immediately flanking the jambs are of dry khondalite stonework.

The passage, beyond the door-sill, is 1·08 m. long (north-south) and 71·1 cm. wide (east-west). Its floor is paved with khondalite slabs, smoothly finished.

The sanctum is 1·384 m. × 1·384 m. internally. Its back wall above the floor has disappeared completely. The floor is paved with khondalite slabs, the eastern ones of which were again found missing.

As already noted, the superstructure above the *khura*-shaped moulding of the *pābhāga* has disappeared entirely. From the find, amidst the debris of the temple, of oblong brick *bhūmi-amlās* (pl. CCLXXI A), *piḍhā*-shaped bricks (pl. CCLXXI B), *khurā*-shaped bricks --plain as well as with *chaitya*-window motifs—, ornamental bricks (pl. CCLXXI C) and the shaft of a *chhatra*, it may be presumed that the sanctuary was of the usual *Rekha* Order of Orissan temples except perhaps for the crowning members which might have been in the form of a *stūpa*.

The temple was not earlier than the tenth century A.D. and might have been even later. It decayed even in the lifetime of the establishment, as a later brick wall (pl. CCLXX B) of flimsy construction was found to run over the ruined west wall of the porch. Earlier than this flimsy wall was another wall (pl. CCLXX B), also of bricks, which ran not only against the front wall of the porch of this temple but also that of Temple 2 in one continuous line, leaving only the staircases of the both open. Taking a turn towards the east, this buttress-wall again abutted against the north wall of Temple 1.

3. TEMPLE 2

Immediately to the south of Temple 1 and roughly contemporaneous with it is Temple 2 (pls. 10, CCLXXII A and pl. CCLXXIII, dexter), also facing the west and standing in one alignment. It was also built of bricks in clay mortar, the use of khondalite being limited. Closely analogous to the former, its sanctum, too, is *sapta-ratha* on plan on three exterior sides (pl. CCLXXII A). The square porch was built against the

finished front wall[1] of the sanctum. This particular wall is *tri-ratha* on plan; the *rāhā*, more projected than the other three *rāhās*, accommodates the entrance-door of the sanctum.

Of the wall of the sanctum, only two lowest mouldings — *khurā* (34·3 cm. high) of five courses and *kumbha* (21 cm. high) of three courses—are preserved at limited places. At the top of the base-band of the *khurā* near the ends of the *rathas* are tiny projections (*ṭāṅkus*). Below the *khurā* is, as in Temple 1, a high plinth with three offsets (pl. CCLXXII A). The top and the middle offsets, each of six courses with a height of 40·6 cm., are respectively *sapta-ratha* and *pañcha-ratha* on plan on three exterior sides. The number of *rathas* is further reduced to three in the bottom offset. The latter, with four courses, is 30·5 cm. high at the east end and 21 cm. high (three courses) at the west end: the intention behind the unequal heights of the bottom offset was evidently to ensure a slope towards the east for a proper drainage of rain-water. The brickwork below the bottom offset does not contain any *ratha*-projections (pl. CCLXXII A). Most probably the exterior floor was originally planned to have been flush with the top of this brickwork. It was, however, raised to 15·2 cm. more after the incorporation of the porch. The *khurā*-shaped moulding of the latter above the plinth of three high offsets is partially preserved.

As in Temple 1, the porch is approached by a khondalite staircase (pl. CCLXXIII) of four steps, of which two alone are extant. With their top edges chamfered, the two steps are 68 cm. long and 26 cm. wide, the heights being 19·7 cm. and 21·6 cm. The lowest stone of the khondalite parapet is carved into a *khurā*.

The square porch is 3·81 m. by 3·81 m. internally. Its walls at the base-level of the *khurā*-shaped moulding are 72·4 cm. wide. The top of the rammed floor, which is made of brick-grits and earth, is in one level with that of the passage leading to the sanctum.

The door-sill of the door-frame of the sanctum-passage was of dry khondalite masonry, of which a fragment (54 cm long) at the dexter end is alone extant. With a height of 22·2 cm., it is 27·3 cm. wide at the top. The inner face of the door-sill, at a depth of 7 cm. from the top, has a projection, 18·4 cm. wide. In this projected part is a shallow socket, 5 cm. in diameter, to receive the bottom end of the pole of the wooden door. The gap between the jambs was 63·5 cm. wide, as may be presumed from the mason's lines on the brickwork below the sill.

Beyond the passage, which is 95·2 cm. long (north-south) and 73 cm. wide (east-west), is the sanctum. It is 1·27 m. × 1·27 m. internally, the length of the exterior face of the back wall at the base-band of the *khurā* from one corner to the other being 2·775 m. Against the inner face of its back wall was installed a pedestal. The latter is now missing, but the gap, 90·2 cm. long (north-south) and 43·2 cm. wide, for it exists between two strips of brick walls (18·4 cm. wide) which were erected between the two outer (north and south) ends of the pedestal and the corresponding portions of the walls proper of the sanctum. The floors of the sanctum (leaving aside the brick-paved portion below the missing pedestal) and the passage, both in one level, are of brick-grits

[1] The extant portion of the back wall of the porch abuts against the *khurā*-shaped moulding of the *kanikas* of the front side of the sanctum.

and earth, rammed hard. The level of the top of these floors corresponds to that of the top of the bottom course of the base-band of the *khurā*.

Amidst the ruins of this temple too, were found oblong brick *bhūmi-amlās*, *khurā*-shaped (body-portion sloping) bricks with or without *chaitya*-window motifs, discs of a brick umbrella, moulded bricks for a circular drum, a shaft of a *chhatra* and a brick *khapuri*. Thus, like Temple 1, the carved spire of the temple was of the usual Orissan type, the crowning element above the *khapuri* being a *stūpa*.

The available portions of both Temple 2 and Temple 1 are built of fragmentary bricks, the facing bricks being chiselled. In the core are used brick-bats which, however, follow the courses of the facing bricks. The facing brickwork is executed with fine joints, the clay mortar being scarcely visible.

The later buttress-like wall (pl. CCLXXIII), which, as already noted, abutted against the front and north walls of the porch of Temple 1, ran not only against the front wall of the porch of this temple (leaving the staircase free) too but also against its south wall by taking a turn towards the east.

4. STRUCTURES BY THE SIDE OF TEMPLE 2

Temple 2, like Temple 1, had been reduced to its present state even in the lifetime of the establishment, as the northern wall (pl. CCLXXIII) of the northern room of a set of two rooms was constructed partly over the ruined southern wall of the porch of the temple and partly over the debris, accumulated to this height, to the east of this particular wall of the porch. These two rooms, the bottom six courses of which are now extant, were built in the period of decay; for, their walls, made of fragmentary bricks with gaping joints filled in with earth, bits of sherds and brick-grits, are similar to those of the latest structures found on the verandah of Monastery 1.

Immediately to the south-west of Temple 2 are a few structures (pls. 10 and CCLXXIII), badly dilapidated. The one (pl. CCLXXIII), built partly against the western end of the south face of the buttress-like wall, is of bricks in clay mortar. Its topmost two courses (available only in the eastern and southern sides) are *pañcha-ratha* on plan and rest on a squarish plinth of four to six courses. As a portion of the *pañcha-ratha* east wall projects beyond this plinth, it is likely that the latter formed part of an earlier structure, possibly a *stūpa*.

Against the eastern end of the south side of this structure is a small stone base (pls. CCLXXII B and CCLXXIII), with its sides carved with a *khurā*-shaped moulding (17·8 cm. high). The khondalite slabs of the base are clamped by iron cramps, while on the top there are seven erect iron dowels which clamped the stones of the upper course with the lower. The base rests on roughly-dressed khondalite stones. A small channel on the northern part of the extant top would suggest that the structure might have been designed as a miniature shrine.

In front (west) of the stone base is the fragment of a pavement of khondalite slabs, apart from a damaged pillar, the latter lying east-west. The khondalite pillar, 1·467 m.

high, is square at the base and at the top and octagonal in the middle. It bears two roughly oblong sockets.

5. TEMPLE 3

Immediately to the south of the stone base and the pavement is a small temple, Temple 3 (pls. CCLXXII B and CCLXXIII). Made of bricks in clay mortar, it is *tri-ratha* on plan on the front side and *pañcha-ratha* on the remaining three exterior sides. The *rāhā* (central projection) of the front side is the most projected of the four and accommodates a narrow *antarāla*.

Facing the west, the square sanctum stands to a maximum height of 43·2 cm. (six courses) above a ledge-like *upāna*, the latter 28 cm. high above the surrounding floor. It is 1·276 m. by 1·276 m. internally, the length of the exterior face of the back wall from one end of the *kanika* to the other above the *upāna* being 2·552 m. Its interior floor and also that of the passage and *antarāla*, all in one level, are made of bricks. The concrete of brick-grits, if there had been any, has disappeared completely. The top of this floor is in one horizontal plane with that of the *upāna*. Against the back interior wall of the sanctum is a khondalite pedestal, placed on a course of bricks. The front side and a part of the adjoining sides of this pedestal, 78·1 cm. long, 38·1 cm. wide and 18·4 cm. high, are carved into a *khurā* and an inverted *khurā*, these two mouldings being connected by a plain central band.

The narrow passage between the door-frame and the sanctum is 86·4 cm. long (north-south) and 49 cm. wide (east-west).

The door-frame was of khondalite stones, of which a tiny fragment of the southern end of the inner face of the door-sill is alone *in situ*. It preserves the half of a circular socket which held the bottom end of the pole of the wooden door.

The *antarāla* is 1·22 m. long (north-south) and 58·5 cm. wide (east-west) internally. Its north and south walls are only 19 cm. wide. Both these brick walls turn at right angles towards each other for 9·5 cm., leaving a gap of 1·03 m. in between for the entrance.

A brick porch was added to it at a later date. A fragment of its southern flank is alone extant. This porch was built partly over an earlier stone pavement and a wall running north-south in front of the *antarāla* and the brick *pañcha-ratha* structure mentioned above.

6. STRUCTURES BY THE SIDE OF TEMPLE 3

Immediately to the south of the eastern half of the south face of Temple 3 is the platform of a khondalite structural *stūpa* (pls. 10 and CCLXXII B), built over two courses of roughly-dressed khondalite stones. The sides of the platform (36·8 cm. high), with a central projection on the west face, are carved into a *khurā*, a *kumbha* and an inverted *khurā*, the middle portion of the first and last mouldings having a triangular motif. The diameter of the missing drum was 76·2 cm., as is evident from the circular line on the top of the platform, the stones of the top course of which are clamped by an iron cramp.

In front of this platform lies a khondalite pillar broken into three pieces

(pl. CCLXXII B). While its one end is missing, the other end is squarish, the middle portion being octagonal.

To the south of the platform of the *stūpa* is a stone platform. It is so damaged that the exact nature of the structure could not be determined.

7. FRAGMENTARY SCULPTURES

The number of stone sculptures, found within the area, is very limited, and all of them are reduced to fragments.

A. Lower part of an image of Buddha(?)

Made of chlorite, this fragmentary image (Reg. no. 1961/12), 7·6 cm. high, was found in front of Temple 3. Robed in a lower garment with a part of the frill spread like a fan on the seat, the figure is seated in the *vajra-paryaṅkāsana* attitude on a fully-blossomed double-petalled lotus (pl. CCLXXIV A). On either side of the foliated lotus-stem is a bowl with objects arranged in the form of a cone, apart from a damaged object.

B. Fragments of an image

Fifty-five fragments (Reg. no. 1961/60) of a chlorite image were found on the pavement at a distance of 5·182 m. west of the south-western corner of the porch of Temple 2. The fragments include three tiny, damaged and crudely-executed bejewelled figures of Bodhisattvas and the left arm of possibly the main icon. The Bodhisattvas, who presumably formed the *maṇḍala* around the main icon, are seated in the *mahārājalīlā* posture, each on a lotus. The preserved right palm of two of the figures is in the *vara-mudrā*.

C. Fragments of an image

Only a portion of this chlorite image was recovered in fifty-seven fragments (Reg. no. 1961/26). All these fragments, with the exception of the damaged head which was found on the extant wall-top of Temple 3, lay on the floor immediately edging the north-eastern corner of Temple 3. These fragments represent a fierce-looking god with three heads (badly damaged). The dexter-head, which is the best preserved of the three, shows beard in coils (partially preserved on the central face as well), angry eyes and a large circular mark on the forehead. Tied by a snake, the hair rises upwards. Of the ornaments, a *sarpa-valaya*, a *sarpa-aṅgada*, a *sarpopavīta*, a *sarpa-hāra* and an ear-ornament in the form of also a snake are preserved. Attired in a short lower garment, the figure holds in its principal palms, which are in the *vajrahūṅkāra-mudrā*, a thunderbolt (in right hand) and a bell (broken). One of the hands probably carried a branch with three leaves or buds and a second the staff-like lower part of a broken object. The fragments include pieces of a lotus-seat.

D. Fragment of an image

Found on the ground at the north-eastern corner of Temple 3, the chlorite fragment (Reg. no. 1961/29), 9·5 cm. high, preserves only the right knee of a deity with the lower portion of the palm in the *vara-mudrā*.

E. Fragment of an image

The chlorite fragment (Reg. no. 1961/27), 10·2 cm. high, represents a beautiful fore-arm wearing bangles, a bracelet and a finger-ring around the forefinger (pl. CCLXXIV B). In the palm is a large cup (possibly skull-cup). The fragment lay on the floor of Temple 3.

F. Fragment of an image

Found near the fragment of the stone door-sill of Temple 3, the khondalite fragment (Reg. no. 1961/28), 15·9 cm. high, represents the right forearm with two bracelets around the wrist and a finger-ring around the thumb. The palm is in the *vara-mudrā*.

G. Fragment of an image

This chlorite fragment (Reg. no 1961/31), 11·5 cm. high, found on the floor at the north-eastern corner of Temple 3, preserves only the upper portions of two right arms of an image. Beaded armlets with an ornate central piece are alone partially preserved.

H. Fragment of a lotus

Found on the floor at the north-eastern corner of Temple 3, the fragmentary lotus (Reg. no. 1961/30) of chlorite (3·5 cm. high) formed the lotus-seat of an image

8. ARCHITECTURAL MEMBERS

Among the architectural members found in this area, upper parts of two door-frames and three balusters of windows deserve notice All of them are of khondalite.

A. Door-frames

Both the door-frames (pl. CCLXXV) consist each of a lintel of a single stone and two jambs and are contemporaneous. The lower portions of the jambs of both the door-frames are missing. The three broad facets of the jambs and the lintel are lavishly carved. The decorative patterns and style are identical in both the frames. The inner and the middle facets have scrolls of leaves within beaded borders. The outermost facet is relieved with rows of flowers, leaves (or petals) and beaded patterns within oblique lines. The central inset of one (pl. CCLXXV A) of the two lintels presents the *abhisheka* of Lakshmī

within an oblong niche having a beaded line on the jambs and the base and oblique hatchings on the lintel. Amply adorned with ornaments, the two-armed Lakshmī with a smiling face is seated in the *lalitāsana* attitude on a double-petalled lotus. With her right palm in the *vara-mudrā* on the knee, the goddess, wearing a *śāṭī*, carries with her left palm the stalk of a lotus. Above her head are two pitchers held by the trunks of two elephants perched on lotuses. Within the oblong niche of the central inset of the second lintel is a standing couple (pl. CCLXXV B). These two door-frames do not appear to be earlier than the tenth century A.D. and may be even later.

B. Balusters of windows

The three balusters (pl. CCLXXIV C) with decorated mouldings at the base and at the top are exuberantly carved with foliated leaves, *kīrti-mukhas* spouting forth beaded garlands and pendants and other motifs. The mouldings are also decorated variously with beaded lines, trellis-pattern, rows of petals, creepers, scrolls of leaves, flowers, a row of half-flowers within triangular borders and the like. The motif at the top of the base-mouldings is a half-flower at one baluster, deer at the second and a human figure at the third.

CHAPTER TEN

SINGLE-WINGED MONASTERY

TO the north-north-east of Monastery 1, at a distance of about 130 m., was an inconspicuous isolated mound (on the hill: fig. 2) which had yielded nearly seventy years back an earthen pot containing a set of three inscribed copper-plates strung together with a ring.[1] The information about the find-spot of the plates, which I had received from the son of the finder of the plates, prompted me to excavate this seemingly unpromising mound. The excavation yielded the remains of a brick structure (fig. 26), the available topmost part of which was encountered at a depth of 30·5 cm. below the surface.

Facing the north-north-east, the structure (pl. CCLXXVI A) consists of a row of three cells fronted by a common verandah, 7·925 m. long and 1·97 m. wide between walls internally. The ground-plan recalls that of the brick Buddhist structure called Iṭāmuṇḍiā[2] by the local people at Khiching (District Mayurbhanj, Orissa). The width of the extant front wall of the verandah is 1·283 m. The internal length (between front and rear walls) of the cells is uniform, each being 2·59 m. The width, however, varies in individual cells. Thus, the widths of the central, dexter and sinister cells are respectively 1·828 m., 2·318 m. and 2·242 m.

The facing brickwork (pl. CCLXXVI A) of the back walls of the cells is extant at places to the maximum height of 67·3 cm. above the exterior floor of rammed brick-bats and earth, this floor being flush with the top of the footing of the foundation of the wall. Above this footing are two receding offsets, the lower of two courses of bricks and the upper of one. Next is a recess of four courses, over which is a projecting course. Projecting further over the latter are available only two facing courses, the bottom edge of the lower of which is curved. While the core of the back wall has survived to a height of only one more course above the level of the facing, the front walls of the cells and the verandah are reduced to the level below the door-sills which had vanished altogether leaving no trace whatsoever. The widths of the walls of the cells are not uniform. While the peripheral walls are 1·041 m. wide, the front wall and the partition-walls between the cells are 91·5 cm. and 76·2 cm. wide respectively.

The brickwork is in clay mortar, the joints of the facing brickwork being fine. The bricks used are fragmentary. Chiselling was resorted to the facing bricks. Husks were mixed with the earth for making the bricks.

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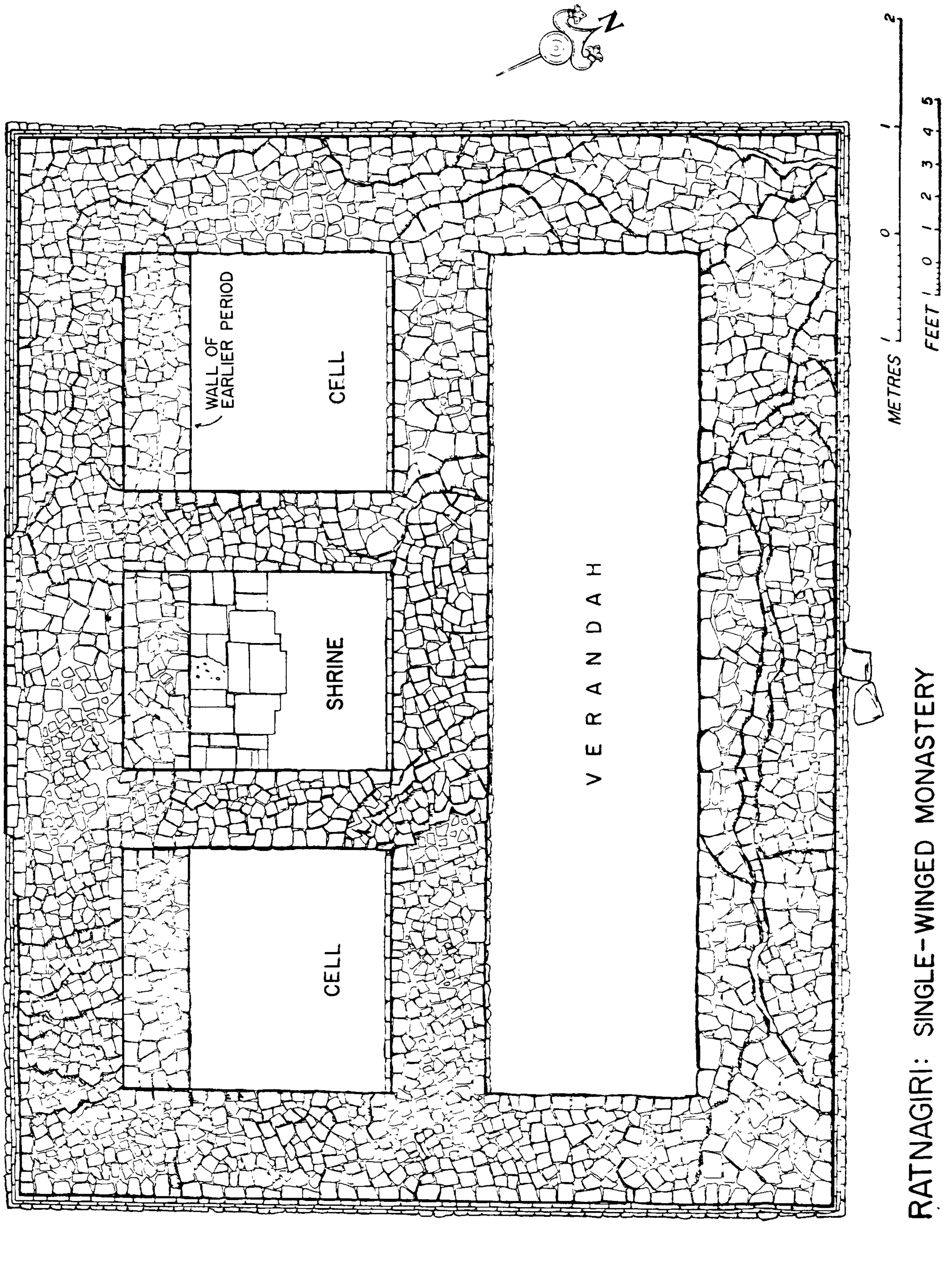
[1] *Epigraphia Indica*, XXXIII, 1959-60, pp. 263-68. When I edited the inscription on two of these copper-plates, I was informed by Dija Mallik, the grandson of the finder of the plates, that the plates had been found near the Rāṇī-pukhuri mound. Later on he took me to his aged father, Dasu Mallik, who, an eye-witness to the discovery, conducted me to this spot.

[2] Debala Mitra, *Buddhist Monuments* (Calcutta, 1971), p. 233.



RATNAGIRI: SINGLE-WINGED MONASTERY

Fig. 26

The floor of the best-preserved central cell is made of brick-grits and earth, rammed hard. On it were found several pieces of roughly wedge-shaped bricks with their bottom curved. The radius, as drawn from the curvature of these bricks, works out as 86·4 cm. Thus, the ceiling of the central cell was spanned, as in the cells of Monastery 2 of Period III and the passages of Cells 4 and 11 of Monastery 1 of Period II, by a semicircular arch, 1·728 m. in diameter. The arch evidently sprang from two mouldings which projected 5 cm. inwards from the flanking walls, as the interval between the two side walls of the cell, as already noted, is 1·828 m. Similar semicircular arches apparently spanned the ceilings of the flanking cells as well. These two cells have very little above their foundation. Their floors, too, have disappeared.

Apart from the curved bricks, there were three pieces of khondalite stones on the floor of the central cell. Two of them are plain, while the front side of the third, 38·1 cm. long, 33 cm. wide and 19·7 cm. high, is carved into two mouldings—a *khurā* and an inverted *khurā*—with a recess in between. This carved fragment formed the dexter-portion of a *tri-ratha*(?) pedestal.

The central cell possibly served as a private shrine and the flanking cells were used for habitational purposes. Against the outer facing of the front wall of the verandah and roughly at the centre were found two dislocated khondalite stones which presumably formed part of a rough step leading to the verandah.

This monastery was built on the ruined brick walls of an earlier monastery, also of three cells (arrayed in one row) opening into a common verandah. The back wall of this earlier monastery was thicker by 63·5 cm., so that the length between the front and the back walls of the cells was correspondingly smaller. The central cell (pl. CCLXXVI B), about 1·955 m. × 1·955 m., evidently acted as a shrine, as against the inner face of its back wall and extending from one side wall to the other is a brick pedestal, *sapta-ratha* on plan at the front (pl. CCLXXVI B). There is a hole-like opening roughly in the central part of its back end edging the back wall of the cell. Whether it was deliberately made as a socket to receive the tenon of an image or was accidentally caused by the removal of bricks is not known. Two courses of this pedestal are alone extant. The face of the lower course was found engulfed by the flooring (pl. CCLXXVI B) of the remaining part of the cell. This floor, 7·6 cm. thick on an average, is made of brick-grits and earth. Its top, flush with the top of the topmost footing of the foundation-wall, is 45·7 cm. below the top of the floor of the later monastery. The floor is laid over a soling of rough bricks, below which is a filling of earth, stone chips and brick-bats. The floors of the remaining two cells are like that of the central cell. Over the similar floor of the verandah were found patches of plaster of shell-lime, 0·64 cm. thick.

At a distance of 1·525 m. beyond the back wall of the monastery were found amidst debris, one full-sized, though in two fragments, and three fragmentary channel-shaped khondalite stones. The full-sized one is 1·206 m. long. A part of this stone has its bottom edges bevelled to a length of 43·2 cm. This part was evidently meant to project beyond the walls of the cells as in Monastery 2 of Period III. The chase, for channelling out water, starts 12 cm. beyond the inner end of the stone. It is 5·7 cm. deep on an average, the width varying from 10·2 cm. (inner end) to 6·4 cm. (at the outer end). These

channelled stones were presumably fixed to the rear walls of the cells, possibly of the later period of the monastery.

The single antiquity found in the excavation here forms the upper khondalite slab (Reg. no. 1961/41) of a circular rotary-quern (30·5 cm. in diameter) which lay amidst debris at a distance of 1·83 m. beyond the front wall of the verandah. Its side is roughly carved into a *khurā*, a *noli* and an inverted *khurā*. The top surface of the slab is concave. At its centre is a circular hole, 5·7 cm. in diameter. There is a squarish socket in the top surface for the wooden handle which used to be inserted for rotating the stone.

The inscription on the copper-plates, mentioned above, records the grant of a village called Koṇā by the Somavaṁśī king Karṇa (end of the eleventh or the beginning of the twelfth century A.D.) to *Rāṇī* Karpūraśrī who had hailed from Saloṇapura-mahāvihāra which was apparently a Buddhist establishment.[1] The find of the copper-plates at the mound would suggest that Karpūraśrī passed her retired life at Ratnagiri, probably in this very structure, a small but secluded one, farthest from the establishment.

[1] The site of this *mahāvihāra* has been identified by me with the modern Solampur, opposite Jajpur town, on the bank of the Baitarani, on the basis of the finds of a considerable number of Buddhist images from the ruined structures abounding in the village.

CHAPTER ELEVEN

BRONZE, COPPER AND BRASS OBJECTS

1. GENERAL OBSERVATIONS

THE copper, bronze and brass antiquities found at Ratnagiri consist of images, *stūpas*, umbrellas, haloes, diamond-shaped objects, decorated triangular objects, finials, flowers, decorated bands, vessels and miscellaneous objects. Apart from two images of Brahmanical deities (pl. CCCI) which were picked up on the surface, all the objects were unearthed from the mounds.

Compared to the area excavated, the number of metal images found at Ratnagiri is extremely limited which is rather enigmatic in view of the site having been exceptionally rich in stone sculptures. There are altogether twenty-seven images (including the figure of a devotee and a head but excluding other fragmentary limbs which are also scarce)—three from the Stūpa-area, fifteen from Cell 17 of Monastery 1, one from the shrine of Monastery 1, three from other parts of Monastery 1, three (one of which is reduced to a fragment) from the secret cell below the stone-paved floor of Cell 2 of Monastery 2 and two from the surface.

A doubt naturally arises if the metal objects like images and *stūpas* found here were manufactured at the site at all. They might have as well been the pious gifts of the pilgrims who had brought them from other centres. In this connection it may be noted that these metal objects are small in size and very conveniently portable. Further, the available metal images show a wide divergence not only in dates but in styles as well. Some of them bear stylistic affinity with the contemporaneous metal images of Bihar, West Bengal and Bangladesh.

At the same time it is a fact that the centre did practise metal-casting, as proved not only by the find of copper ingots, copper bars, waste material, slags and crucibles (above, p. 271; pl. CCV) but by the existence of at least a small double oven (pl. CCXXXII) where there was a pile of earth clodded by melted material, slag and copper bits (above, p. 283). It is, therefore, reasonable to assume that many of the objects were produced at Ratnagiri itself, while some were brought by pilgrims. The scarcity of metal images may be due to the preference to stone which is easily available in abundance in and around Ratnagiri. In fact, Orissa is always noted for its prolific stone sculptures. The number of metal images so far found at other ancient sites in Orissa is not considerable except that at Achutrajpur[1] (District Puri) which had yielded as many as ninety-two icons, an attending divine female, two female figures and twenty *stūpas*, apart from some miscellaneous objects.

As the specimens have not been chemically analysed, it is not possible to say anything

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[1] Debala Mitra, *Bronzes from Achutrajpur, Orissa* (Delhi, 1978).

on the composition of the alloys, colour being of meagre evidence. Consequently, it is hazardous to claim them as true bronzes without knowing the actual components. From the appearance of the objects it appears that the percentage of copper (also other alloys) is not uniform in all specimens. While a few have the colour of copper, some present an appearance of bronze, several having an outward look of brass with a good percentage of alloy content. The casting technique of the Buddhist images and *stūpas* is the usual process of *cire perdue*.

Metal figures found in the Stūpa-area have already been noticed in their respective context. Here we confine ourselves to the description of objects discovered in other parts.

2. METAL OBJECTS FROM CELL 17 OF MONASTERY 1

As already noted, Cell 17 was the store or strong room of Monastery 1. Consequently, it housed a good number of small antiquities of diverse types. The maximum metal objects were also unearthed within this cell. These objects consist of images of Buddha, Bodhisattvas and Tārā, broken limbs of images, *stūpas*, umbrellas, fragments of haloes, diamond-shaped pieces, finials, flowers, a decorated band, small vessels and miscellaneous antiquities (mostly fragmentary) including rods, pieces of bands (one with a perforation for a nail), copper bars and ingots and pieces riveted together by a nail.

A. Images of Buddha and Dhyāni-Buddha

Altogether eight images (Reg. nos. RTR-2, 38, 40, 59, 73, 75, 76, 99 and 365) of Buddha and Dhyāni-Buddha have been found. Apart from these, there are two fragments, one representing a head (Reg. no. RTR-2, 42) and the other a pedestal with the feet standing in the *sama-pāda* posture (Reg. no. RTR-2, 61). The specimens bear hardly any affinity with one another in respect of style; each icon, evidently, was modelled by an individual artist.

The representation of Dhyāni-Buddhas at Ratnagiri does not always include the characteristic *vāhanas*, in the absence of which it is difficult to differentiate an image of a Dhyāni-Buddha from that of Buddha. Consequently, with the exception of Reg. no. RTR-2, 59 (pl. CCLXXXI A) where the figure carries a bowl in his left palm and a jewel(?) in the right palm and which has been tentatively identified as Dhyāni-Buddha Ratnasambhava, all the specimens have been taken for Buddha.

With the exception of two (Reg. nos. RTR-2, 73 and 61; pls. CCLXXX B and CCLXXXI C) which are standing in the *sama-pāda* posture, all the figures are seated in the *vajra-paryaṅkāsana* attitude with both soles visible. The common *mudrā* is the *bhūmisparśa*, being displayed by as many as five specimens. The *dhyāna-mudrā* and the *abhaya-mudrā* are represented by one each, the *vara-mudrā* being exhibited by the figure tentatively identified as Ratnasambhava.

The *ūrṇā* is preserved in four specimens (Reg. nos. RTR-2, 38, 42, 59 and 99). It is in the form of a circular pellet (inlaid with silver in Reg. no. RTR-2, 38) with a circular incision round it in three specimens (Reg. nos. RTR-2, 38, 59 and 99).

The rendering of the *ushṇīsha* is variant. In early specimens it presents the appearance of hair gathered up on the crown (e.g., Reg. nos. RTR-2, 42 and 76). The depiction is unnatural in later specimens. Thus, the *ushṇīsha* in Reg. no. RTR-2, 59 (pl. CCLXXXI A) presents the appearance of a low *karaṇḍa-mukuṭa*. The *ushṇīsha* in Reg. nos. RTR-2, 38 (pl. CCLXXIX B), 99 (pl. CCLXXX A) and 73 (pl. CCLXXX B) is distinguished by a bud-shaped or conical projection (originally inlaid perhaps with a stone in Reg. no. RTR-2, 38) rising above the stylized rendering of the gathered-up hair.

The upper robe or *uttarāsaṅga* is worn in various ways. Thus, in Reg. nos. RTR-2, 73 (pl. CCLXXX B) and 76 (pl. CCLXXVII A) it covers both the shoulders and arms. In Reg. nos. RTR-2, 38, 59, 75 and 99 the right arm, shoulder and chest of the images are left uncovered. The folded end of the robe is seen on the left chest and shoulder in Reg. nos. RTR-2, 59, 75 and 99, the pronounced edge of the upper robe in Reg. no. RTR-2, 59 creating the impression of an *upavīta*.

The halo is altogether absent in four specimens (excluding the head). It takes the form of a circular ring in Reg. no. RTR-2, 75 (pl. CCLXXVIII A). In Reg. no. RTR-2, 76 (pl. CCLXXVII) the halo is solid and shaped like an elongated horseshoe. The same might have been the shape in Reg. no. RTR-2, 40 (pl. CCLXXVIII B), but it is not solid. The solid halo, rising above the back-rest of a throne in Reg. no. RTR-2, 365 (pl. CCLXXIX A), is ovalish (the upper three-fourth portion alone represented). The halo in Reg. nos. RTR-2, 40, 76 and 365 is edged by tongues of flames, those of Reg. no. RTR-2, 365 resembling leaves or petals.

Only two specimens, Reg. nos. RTR-2, 75 (pl. CCLXXVIII A) and 365 (pl. CCLXXIX A), present a *chhatra* (umbrella) rising above the halo.

Reg. no. RTR-2, 59 (pl. CCLXXXI A) is the single specimen bearing gold leaf covering the entire body. The eyes in some specimens (e.g., Reg. no. RTR-2, 42; pl. CCLXXXI B) are inlaid with silver.

All the eight intact specimens are on a lotus. The rendering of the lotus is varied. The lotus in Reg. no. RTR-2, 75 (pl. CCLXXVIII A) presents a single row of broad petals (rendered artistically) falling from a low pericarp, the base of the lotus being oval on plan. The petals are also arranged in a single row in Reg. no. RTR-2, 59 (pl. CCLXXXI A) where they are stylized and fall from a high pericarp; below the lotus is a moulded low base. In Reg. no. RTR-2, 365 (pl. CCLXXIX A) the petals (alternately broad and thin) are also in a single row but rising against the lower part of a high pericarp. The petals (alternately broad and thin) in Reg. nos. RTR-2, 40 (pl. CCLXXVIII B) and 76 (pl. CCLXXVII A) are composed in two rows, one row falling and the other rising, the pericarp having a beaded border (representation of stamens) along its oval edge. The bases of broad petals touch one another. The bottom is ovalish on plan. In Reg. nos. RTR-2, 38 (pl. CCLXXIX B), 73 (pl. CCLXXX B) and 99 (pl. CCLXXX A) the petals are again arrayed in two rows of rising and falling petals below the pericarp which has a beaded edge, but the broad petals are stylized and are not as broad as in Reg. nos. RTR-2, 40 and 76. The thin petals, which are altogether absent in Reg. no. RTR-2, 99, have paled into insignificance. The maximum stylized representation of the *viśva-padma* is in Reg. no. RTR-2, 99 where the bases of

the petals of the upper row rest immediately above those of the petals of the lower row. In Reg. nos. RTR-2, 38 and 73, the petals of two rows are so composed that the base of one petal rests on the half of two petals of the corresponding row. The lotus in all these three cases has below it the semblance of a low base, circular in Reg. no. RTR-2, 73, ovalish in Reg. no. RTR-2, 38 and almost triangular in Reg. no. RTR-2, 99. In Reg. no. RTR-2, 365 (pl. CCLXXIX A) the lotus is placed on the oblong base of a throne with four moulded legs.

Reg. no. RTR-2, 75 (pl. CCLXXVIII A) is distinguished by the figure of a kneeling devotee or donor attached to the lotus.

There is a disc, bearing the Buddhist creed, in three specimens. While Reg. nos. RTR-2, 76 (pl. CCLXXVII B) and 365 have this disc attached to the back side, Reg. no. RTR-2, 40 presents it on the inner side of the seat.

(i) *Buddha in dhyāna-mudrā*

The image (Reg. no. RTR-2, 76) of Buddha was found at a depth of 3·556 m. below the top of the stone course of the northern wall of Cell 17. It was highly corroded with the result that the limbs have considerably thinned down after the removal of the corroded material by chemical cleaning and all the sharp features are lost. Attired in an *antarvāsa* with a part spread on the seat in the form of a fan, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma*. He is in the *dhyāna-mudrā* with his right palm placed on the left palm (pl. CCLXXVII A). The soles of his feet are marked by pellets. A part of the upper robe, which covered the upper part of the body, is traceable near his right wrist. The hair and the *ushṇīsha* are rendered in the form of short spiral curls.

Behind the back of the figure is a solid halo in the shape of an elongated horseshoe. Decorated with plain and beaded lines, the rim of the halo is edged by tongues of flames (mostly missing) at intervals. Attached to the back side of the halo is a disc with the Buddhist creed in characters of about the ninth century A.D. (pl. CCLXXVII B)

The hollow *viśva-padma* with broad petals still retains the burnt clay used in the process of moulding. The image along with the halo and seat is 12·7 cm. high

(ii) *Buddha in bhūmisparśa-mudrā*

The image (Reg. no. RTR-2, 75) of Buddha was found at a depth of 3·912 m. below the top of the stone course of the northern wall of Cell 17. Robed in an *antar-vāsa*, with a part spread on the seat in the form of a fan, and an *uttarāsaṅga*, Buddha (pl. CCLXXVIII A), with a full round face, smiling facial expression and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on a lotus with a single row of petals. His right palm is touching the seat in the *bhūmisparśa-mudrā*, while his left palm rests on the lap. The *uttarāsaṅga* covers his body leaving his right arm, shoulder and chest bare; a flap or folded end of the robe falls from his left shoulder on his left chest. While the image proper is solid, the seat is hollow. Attached to the back side of the image,

which is in the round, is a plain ring-like circular halo capped by the branches of the *Bodhi* tree. Crowning all is a plain knobbed umbrella.

Partly attached to the lotus-seat is a kneeling devotee or donor with folded hands (pl. CCLXXVIII A). The overall height of the image, which is ascribable to about the eighth-ninth century A.D., is 6·3 cm.

The rubbed features of the image would indicate its long ritualistic use. The percentage of copper in this image and also in the following two appears to be considerable, as all these three present copper appearance.

(iii) *Buddha in bhūmisparśa-mudrā*

Found at a depth of 3·276 m. below the top of the stone course of the northern wall, the image (Reg. no. RTR-2, 40) is badly defaced and cracked. The face, with all features lost, is absolutely blurred. Seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma,* Buddha shows the *bhūmisparśa-mudrā* with his right palm, the left palm resting on the lap as usual (pl. CCLXXVIII B). He is draped in an *antarvāsa* and an *uttarāsaṅga.* The limbs appear to have been fleshy. The major part of the halo, which is not solid, has disappeared. The halo was edged by tongues of flames.

While the image proper is solid, the seat (*viśva-padma*) is hollow. Attached to the inner side of the seat is a disc with the Buddhist creed in characters of about the ninth century A.D. The available height of the image is 7 cm.

(iv) *Buddha in bhūmisparśa-mudrā*

The image (Reg. no. RTR-2, 365) was found on the top of the bricked-up passage leading to Cell 17. It (10·8 cm. high) is partially defaced and cracked Robed in an *antarvāsa* with a portion spread on the seat and an *uttarāsaṅga* which has left his right arm, shoulder and chest uncovered, Buddha, with half-closed eyes, bow-shaped eyebrows and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus. His right palm is almost touching the seat in the *bhūmisparśa-mudrā,* while the left palm is resting on the lap (pl. CCLXXIX A).

The lotus (with a single row of petals) is placed on a throne with moulded legs. The back-rest of the throne is not solid. It is crowned by a solid ovalish halo edged by leaf-shaped flames. On the front side of the halo are representations of the *Bodhi*-leaves, while at the crown is an ornate conical motif. Rising high above the halo is a plain *chhatra* with a conical bud-shaped knob. On the back side of the image is a disc with the Buddhist creed (blurred). The image proper is solid, while the pedestal of the throne and the seat are hollow.

(v) *Buddha in bhūmisparśa-mudrā*

The image (Reg. no. RTR-2, 38) was found at a depth of 3·302 m. below the top of the stone course of the northern wall. Clothed in a diaphanous *antarvāsa* and an

uttarāsaṅga which has not covered his right chest, shoulder and arm, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a *viśva-padma* above a low but moulded seat (pl. CCLXXIX B). The face is considerably defaced and the expression is marred by the loss of the inlaid eyes. With auspicious lines round the neck, elongated ear-lobes, an expanded chest and an attenuated waist, Buddha is touching his right knee with his right palm in the *bhūmisparśa-mudrā*, the left palm, with a folded part of the *uttarāsaṅga*, placed on the lap. The hair is rendered in wavy rows of stylized curls. The rows have a downward curve towards the middle part of forehead. The *ushṇīsha*, with three rows of curls at the base, is crowned by a bud-shaped projection. The front side of the latter was perhaps originally set with a semiprecious (?) stone (missing). The circular *ūrṇā* is inlaid with silver.

While the image proper is solid, the seat is hollow. The total height of the image, which is in the round, is 6·3 cm. The back side of the image is finished and does not indicate the former existence of any halo or *chhatra*. Stylistically, the image of good workmanship is not earlier than the eleventh century A.D.

(vi) *Buddha in bhūmisparśa-mudrā*

The image (Reg. no. RTR-2, 99) was found at a depth of 3·327 m. below the top of the stone course of the northern wall. Attired in an *antarvāsa*, with a portion spread on the seat in the form of a fan, and a transparent *uttarāsaṅga* (with a folded end falling on the left chest) which leaves his right arm, shoulder and chest bare, Buddha is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a highly-stylized *viśva-padma* placed above a low but moulded triangular pedestal (pl. CCLXXX A). With an incised circular *ūrṇā*, a broad face, long ear-lobes and auspicious lines round the neck, he is touching the pericarp of the lotus-seat with his right palm in the *bhūmisparśa-mudrā*, the left palm resting as usual on the lap. The hair is rendered in rows of highly-stylized curls, while the *ushṇīsha*, with two rows of curls, is crowned by a conical projection.

The image proper is solid and in the round, while the seat is hollow. The overall height is 5·7 cm. The back side of the figure is finished and does not contain anything to suggest the former existence of a halo or a *chhatra* The image does not appear to have been earlier than the eleventh century A.D.

(vii) *Buddha in abhaya-mudrā*

The image (Reg. no. RTR-2, 73) of Buddha was found at a depth of 3·76 m. below the top of the stone course of the northern wall of Cell 17. Robed in an *antarvāsa* and a loose upper robe, Buddha, with a broad face, elongated ear-lobes and auspicious lines round the neck, is standing in the *sama-pāda* posture on a *viśva-padma* (pl. CCLXXX B). With a folded part of his upper robe in his left palm, he shows the *abhaya-mudrā* with his right palm. The eyes appear to have been originally inlaid. The hair is rendered in wavy rows of stylized curls. Covered by three rows of curls, the *ushṇīsha* is crowned by a conical or bud-shaped projection.

The image (8·8 cm. high), of about the eleventh century A.D., is of fairly good workmanship, though the facial features are considerably defaced due to corrosion. The modelling of the figure is noteworthy. The solid figure on a hollow circular base is in the round. The back side is finished.

(viii) *Ratnasambhava*(?)

This image (Reg. no. RTR-2, 59) was found at a depth of 3·302 m. below the top of the stone course of the northern wall. Clothed in an *antarvāsa* (with a portion spread on the seat) and an *uttarāsaṅga* which has left his right chest, shoulder and arm uncovered (the folded end of the *uttarāsaṅga* tucked on the left shoulder), the Dhyāni-Buddha(?), with a broad face, a slighly-smiling expression, open eyes and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on a lotus with a single row of petals (pl. CCLXXXI A). His right palm, with a leaf-shaped object (possibly *ratna,* jewel), is placed against the knee in the *vara-mudrā,* while his left palm, which rests on the lap, holds a bowl with an object. On the forehead is an incised circular *ūrṇā.* The stylized hair is arranged in vertical rows of tiny squares, while the *ushṇīsha* resembles a stunted *karaṇḍa-mukuṭa.*

The image proper is solid, while the lotus-seat is hollow. The total height is 7 cm. Stylistically, the image is ascribable to about the twelfth century A.D. The back side is finished and does not indicate the former existence of any halo or *chhatra.* The image is covered with gold leaf.

(ix) *Head of Buddha*

The body of this image, which, to judge by the excellent head (Reg. no. RTR-2, 42), was a fine specimen of metal art, was found missing. It was discovered at a depth of 3·276 m. below the top of the stone course of the northern wall. The extant part (2·9 cm. high) presents a prominent nose, bow-shaped eyebrows, a slightly-smiling face, eyes (except the pupils) inlaid with silver, elongated ear-lobes, a circular *ūrṇā* in the form of a pellet and short curls, arranged in rows, covering the head and the *ushṇīsha* (pl. CCLXXXI B). The solid head appears to have been of the eighth-ninth century A.D. On the back side of the head are remnants of the attachments which presumably supported the missing halo.

(x) *Feet of Buddha*

The figure to which the feet (Reg. no. RTR-2, 61) belonged was comparatively large in size. The length of the feet is slightly above 4·5 cm. The feet are poised in the *sama-pāda* stance on a damaged disc (pericarp of a missing lotus?) with a prominently-beaded edge (pl. CCLXXXI C). The workmanship of the feet is rather crude. The fragmentary specimen was found at a depth of 3·302 m. below the top of the stone course of the northern wall.

B. IMAGE OF AVALOKITEŚVARA (?)

The image (Reg. no. RTR-2, 70), 10·8 cm. high, was found at a depth of 3·607 m.

below the top of the stone course of the northern wall. The figure (pl. CCLXXXII A) is partially defaced. Devoid of ornaments, the two-armed Bodhisattva, with a broad face (with all features lost), is seated in the *lalitāsana* attitude on a fully-blossomed double-petalled lotus placed on the oblong pedestal of a throne, his pendant right foot perched on a second lotus, the stalk of which has risen from the base of the throne. With the stalk of a lotus(?) between the thumb and the forefinger of his left palm, Avalokiteśvara (?) displays the *vara-mudrā* with his right palm placed on the knee. He is wearing an *antarīya*, a folded *uttarīya* worn in an *upavītī* fashion and an *upavīta*. The hair is arrayed in a high *jaṭā-mukuṭa*, with a few locks falling on the shoulders.

The oblong back-rest (middle portion open) of the throne has a beaded line within two plain mouldings along the edge. The border of the elongated semicircular halo is decorated with a row of four-petalled flowers. It is edged by tongues of flames. At the crown of the halo is a floral motif. The hollow pedestal of the throne has mouldings at its base and top. Bearing the imprint of the tradition of Orissa, the image is stylistically ascribable to about the ninth-tenth century A.D.

C. Image of Mahārājalīlā-Mañjuśrī

The image (Reg. no. RTR-2, 366), 10·5 cm. high, was found on the top of the bricked-up passage leading to Cell 17. Clothed in an *antarīya* worn with a *kachchha* and held by a beaded girdle and a folded *uttarīya* worn in an *upavītī* fashion (with a folded part gathered on his left shoulder and arm), the two-armed Bodhisattva (pl. CCLXXXII B), with a smiling countenance, is seated in the *mahārājalīlā* attitude on the pericarp of a lotus with a single row of petals. His left palm, with three stalks ending in an *utpala*, a leaf and a bud between the thumb and the forefinger, rests on the seat, while his right hand is extended artistically over the raised knee. The manuscript on the *utpala* has oblique incisions indicating the string by which it is tied. Mañjuśrī is adorned with beaded anklets, beaded *valayas*, beaded armlets, a beaded *upavīta*, a *hāra* with tiger-claws, an amulet and discs, ear-studs and a high *mukuṭa* with a flower on the crown. On either side of the base of the *mukuṭa* is the fluttering end of a ribbon (*paṭṭa*).

Behind the head of the Bodhisattva is an eight-petalled flower. The halo (not solid), shaped somewhat like an elongated horseshoe, is decorated with two beaded strings, the outer one edged by elaborate tongues of flames. At the crown of the halo is a *chhatra*, its finial being in the form of a *stūpa*. The lotus-seat rests on an oblong pedestal with ten thin posts joining the faceted base and the faceted upper member. The visible back side of the figure is well-finished. Stylistically, the image is not earlier than the tenth century A.D. and may even be later.

D. Image of Mañjuśrī (?)

The image (Reg. no. RTR-2, 72) of Mañjuśrī (?), 5·7 cm. high, was found at a depth of 3·81 m. below the top of the stone course of the northern wall of Cell 17. The pot-bellied and two-armed Bodhisattva (pl. CCLXXXIII A) is standing with a flexion on

the circular pericarp of a lotus with a single row of petals. His left palm holds the stalk of an *utpala*, while the damaged right palm was possibly in the *vara-mudrā*. Clad in an *antarīya*, the Bodhisattva wears *valayas*, armlets with a central piece, a *hāra* with a triangular piece, ear-studs and a conical *mukuṭa* with three triangular pieces. The figure is in the round, but the back side is somewhat unfinished. It is considerably defaced. Stylistically, the image is of about the ninth century A.D.

With his attributes, the Bodhisattva may be identified with the Siddhaikavīra form of Mañjuśrī. The pot-bellied form of Mañjuśrī, though extremely rare, is not unknown in India. Thus, at Cave 6 at Ellora (District Aurangabad, Maharashtra) we have a pot-bellied figure of Mañjuśrī with the *śikhaṇḍaka-kākapaksha* coiffure, a manuscript in the left hand and a *mātuluṅga* (?) in the right palm.[1] Another corpulent figure,[2] in bronze (no. 4-103), is in the Nalanda Museum. With a lemon in its right hand, this figure carries in the left hand a book, the coiffure being similar to that of the present image. The pot-belly may be due to the fact that Mañjuśrī is conceived as a young boy (*kumāra-dāraka*). In this connection it may be mentioned that the boys, in the paintings of Ajanta (District Aurangabad, Maharashtra), are usually represented with a prominent belly.

E. Image of Bodhisattva

The image (Reg. no. RTR-2, 52), 6 cm. high (without tenon), was found at a depth of 3·48 m. below the top of the stone course of the north wall. The figure (pl. CCLXXXIII B) is badly defaced and all sharp features and ornaments have disappeared. The attributes, too, are missing. Like Mahārājalīlā-Mañjuśrī, the two-armed Bodhisattva is seated in the *mahārājalīlā* attitude on the pericarp of a lotus. The left palm, which probably held the stalk of a flower, rests on the seat. The major portion of the right forearm is missing, but from the available portion near the elbow it is clear that the forearm was raised instead of being extended towards the knee as in the image of Mahārājalīlā-Mañjuśrī. The *antarīya* is partly visible. The low *mukuṭa* possibly had three projections. The figure is in the round. The circular lotus with a single row of petals presents a tenon-like projection. The image perhaps dates from about the tenth century A.D.

F. Images of Tārā

Only two metal images of female divinities were found within Cell 17. Both of them represent the two-armed Tārā, seated in the *lalitāsana* posture.

(i) *Tārā*

Found at a depth of 3·276 m. below the top of the stone course of the northern wall,

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[1] Ramesh Shankar Gupte, *The Iconography of the Buddhist Sculptures (Caves) of Ellora* (Aurangabad, 1964), pl. 7d.

[2] A. J. Bernet Kempers, *The Bronzes of Nalanda and Hindu-Javanese Art* (Leiden, 1933), p. 31 and fig. 8.

the icon (Reg. no. RTR-2, 39), 8·5 cm. high, is seated in the *lalitāsana* attitude on a plain seat with her right leg pendant (pl. CCLXXXIV A). With the stalk of an *utpala* between the thumb and the forefinger of her left palm, Tārā, with open eyes and auspicious lines round the neck, shows the *vara-mudrā* with her right palm which bears a four-petalled flower. From the stalk of the *utpala* have issued two more stalks ending in a bud and a leaf. She is dressed in a long *śāṭī* fastened by a double string with a central clasp and an *uttarīya* partly covering her chest and left shoulder. The folded end of the *uttarīya* is tucked on her left shoulder and upper arm. Both the *śāṭī* and *uttarīya* are inlaid with diamond-shaped silver pieces. The goddess is bedecked in plain anklets, bangles (two around each wrist), armlets with a leaf-shaped central piece, a necklace with a central piece, large ear-studs and a short *mukuṭa*. Tied by a string, the bun-shaped coiffure is decorated with an ornate half-flower motif. The circular mark on the forehead is made of gold, while the eyes are inlaid with silver. The lower lip is of coppery colour. The image is in the round, though the back side is flattish. Stylistically, it is not earlier than the tenth century A.D. and may even be later.

(ii) *Tārā*

Made in the round, the image (Reg. no. RTR-2, 74), 7 cm. high, was found at a depth of 3·912 m. below the top of the stone course of the northern wall. Tārā, with a prominent flexion, a full radiant face and smiling expression, is seated in the *lalitāsana* atttitude on the pericarp of a *viśva-padma* above a moulded ovalish pedestal (pl. CCLXXXIV B). The pendant right foot is perched on a second lotus which has issued from the pedestal. Clothed in a *śāṭī* with folds indicated by incised lines, she carries in her slightly-raised left hand the stalk of an artistically-conceived *utpala*, the right palm being in the *vara-mudrā*; from the stalk have issued two more stalks ending in a bud and a leaf. The goddess is richly adorned with anklets, a girdle, bangles (six around each wrist), armlets with loops and a triangular piece, a beaded *hāra*, a broad necklace, ear-studs and a *ṭiklī* (at the parting of the hair) with its pendant inlaid with silver. The coiffure is elaborately done, with the major part of the hair gathered near her right shoulder. At the crown of the head is an ornate double-petalled flower with a leaf-shaped finial inlaid perhaps with a semiprecious stone (missing). On either side of the head is the projected end of a ribbon. The eyes and the leaf-shaped mark on the forehead are inlaid with silver.

The back side of the figure is nearly finished. On the back side of the upper portion of the right arm is an oblongish socket. The pedestal presents three mouldings; while the lowest moulding is fluted, the uppermost is incised with double lines in triangles. Stylistically, the image may be dated to the tenth-eleventh century A.D.

G. Palm of an image

The fragment (Reg. no. RTR-2, 65) preserves a palm with the adjoining wrist, the total length being 2·8 cm. The palm, with the thumb and the forefinger touching each other, is beautifully modelled. There is a pellet in the central part of the palm. Around

the wrist are two plain bangles. The specimen was found at a depth of 3·327 m. below the top of the stone course of the northern wall.

H. STŪPAS

The number of complete *stūpas* is extremely limited. One (Reg. no. RTR-2, 71), 5·7 cm. high, of these *stūpas* consists of a four-legged *khurā*-shaped square platform, a drum with a row of lotus-petals and three mouldings, an elongated hemispherical dome, a square *harmikā* with a facet at its base and a facet and a band at the top and an umbrella with a conical knob at the crown (pl. CCLXXXV A). Attached to the hollow interior is a defaced disc, possibly with the Buddhist creed. The *stūpa* was found at a depth of 3·708 m. below the top of the stone course of the northern wall.

The second (Reg. no. RTR-2, 69), 12·7 cm. high, is a well-preserved specimen (pl. CCLXXXV B). The high platform, with its moulded top and base, is *tri-ratha* on plan. With a *viśva-padma* at its base, the drum presents a beaded moulding at the top. Over the plain hemispherical dome is a square *harmikā* with two facets at its base and a facet and a sloping member at the top. With a staff, square below and circular above, the *chhatrāvali* consists of five gradually-diminishing *chhatras* crowned by a bud-shaped finial. The interior of the *stūpa* is hollow. The specimen was found at a depth of 3·607 m. below the top of the stone course of the northern wall.

The third *stūpa* (Reg. no. RTR-2, 617), 8·3 cm. high, is bereft of the upper part of the *chhatra* (pl. CCLXXXV C). The four-legged squarish platform presents a *khurā*-shaped base and top, the upper *khurā* being receding. The drum is decorated with a row of rising petals and a beaded line (stylized stamens). Over the cylindrical shouldered dome is the squarish *harmikā* with a moulding (a combination of an inverted *khurā* and a *khurā*) at the top. The circular shaft of the *chhatrāvali* is partly preserved.

The fourth *stūpa* (Reg. no. RTR-2, 60), 5 cm. high, is bereft of its platform. The drum is differentiated from the low cylindrical dome by two mouldings (pl. CCLXXXVI A). The *chhatrāvali* over the circular *harmikā* is elaborately composed. Its lower portion is a succession of fifteen gradually-diminishing thin discs, while its upper part consists of two thick discs (the upper broader) crowned by a bud-shaped finial. The *stūpa* was found at a depth of 3·302 m. below the top of the stone course of the northern wall.

The remaining specimens are all small fragments representing the lower parts. Reg. no. RTR-2, 388 (2·5 cm. high) preserves only the squarish platform and the bottom moulding of the drum: the stepped-like platform is footed (pl. CCLXXXVII A). In Reg. no. RTR-2, 392 we have only a part of the plain platform, the drum with four torus-like mouldings and the cylindrical dome. Reg. no. RTR-2, 391 is a fragment of the dome and sloping drum with seven torus-like mouldings (both large and thin) at the base. Reg. no. RTR-2, 384 is in two fragments preserving only a part of the squarish *khurā*-shaped platform and the bottom torus-like moulding of the drum: the maximum length of the sloping side is 8 cm. Reg. no. RTR-2, 419 is reduced to a small fragment of the dome and a torus-like moulding of the drum. In Reg. no. RTR-2, 444 we have a fragment of the drum with a beaded base.

Apart from these, there are some fragments of platforms or pedestals (Reg. nos. RTR-2, 51, 66, 385, 386, 389, 394, 397, 398, 402, 405, 408, 461, 616 and 1954-1958) which may or may not pertain to *stūpas*. For, they may as well be fragments of the pedestals of images. Reg. no. RTR-2, 389 is relieved with broad lotus-petals.

I. Umbrellas

The number of umbrellas found in Cell 17 is seven. These umbrellas are fairly well-preserved. The percentage of copper, to judge by the colour, is variant. With a single exception (Reg. no. RTR-2, 43), all of them have a thick stunted stick. The latter, except in Reg. no. RTR-2, 77 where the stick is solid, is hollow within. The hollow sticks suggest of their having been fixed to the rod projecting from the crown of a halo. Some of them might have formed the *chhatra* of *stūpas*. Yet, the possibility of their independent fashioning for the pious dedications to the main image of Buddha in the shrine cannot be entirely ruled out. The treatment of the individual *chhatras* varies. All of them, however, are well-decorated.

Found at a depth of 3·276 m. below the top of the stone course of the northern wall of Cell 17, Reg. no. RTR-2, 43 (pl. CCLXXXVIII A and B, 4) is a lid-like *chhatra* (2·7 cm. in maximum diameter) with its top surface prominently convex. While its edge is indented, the major part of the upper surface is in the form of a fully-blown lotus with sixteen downward petals. There are traces of a lower row of petals in the intervening spaces between these petals. The crowning knob (broken) has around it a row of nine upturned petals.

Reg. no. RTR-2, 110 (pl. CCLXXXVIII A and B, 3), found at a depth of 3·48 m. below the top of the stone course of the northern wall, is in the form of a fully-blossomed lotus with twelve long petals radiating from a conical finial. In the intervening spaces between the petals are traces of a second row of petals. The upper surface is inconspicuously convex. The hollow circular thick stick of the umbrella presents a base with mouldings. The total height of the umbrella is 3·2 cm., the maximum diameter being 4·5 cm.

Found at a depth of 3·327 m. below the top of the stone course of the northern wall, Reg. no. RTR-2, 58 (pl. CCLXXXVIII A and B, 5) is 2·8 cm. high, the maximum diameter being nearly 4·5 cm. The upper surface is slightly convex. The bud-shaped finial at the crown is covered by tiny petals. The space immediately at the base of this crowning member is plain, beyond which is a circular border with a beaded line between two plain bands. Radiating from this border are fourteen spokes, each composed of three pellets (one resting on two as in a triangle). Touching the lower pellets of the spokes is the outer rim, composed of two bands. The space between the spokes is open. The thick stunted circular stick is hollow.

Reg. no. RTR-2, 77 (pl. CCLXXXIX A and B, 1), found at a depth of 3·81 m. below the top of the stone course of the northern wall, is 4·5 cm. high, the maximum diameter being 7 cm. The conical bud-shaped finial rears up from the centre of a ring. The flattish circular space around the ring is enclosed by three semicircular mouldings. The

sloping spokes beyond the mouldings number twenty-eight. The spokes are in the form of eight-petalled flowers. The rim around the spokes is composed of three semicircular mouldings. The thick circular stick is solid. Its base has mouldings.

Found at a depth of 3·912 m. below the top of the stone course of the northern wall, Reg. no. RTR-2, 106 (pl. CCLXXXIX A and B, 2) is 4·8 cm. high, the maximum diameter being 6·3 cm. The finial is in the form of three spheroids (possibly representing *tri-ratnas*) with rising flames. The flat circular space around the ovalish stand of the finial is enclosed by a border with a beaded line between two bands. Radiating from the border are twenty-two sloping spokes, each consisting of a diamond-shaped motif resting on four globules (arranged in two rows, the upper having three globules). The broad rim beyond the spokes has a moulded edge. The hollow circular stick presents a moulded base.

Reg. no. RTR-2, 602 (pl. CCLXXXVIII A and B, 2), found at a depth of 3·912 m. below the top of the stone course of the northern wall, is 3·2 cm. high, the maximum diameter being 4·5 cm. The top surface is conspicuously convex. Like the preceding, it has at the crown three spheroids (perhaps standing for *tri-ratnas*) enclosed by a trefoil frame; flames are, however, lacking here. The convex circular space around the finial is enclosed by a border similar to that of the preceding. The diamond-shaped spokes, twenty-one in number, rise each above a tiny diamond-shaped piece flanked by two circular pellets or rings. Around the spokes is a string-like rim. The thick circular stick is hollow.

Reg. no. RTR-2, 458 (pl. CCLXXXVIII A and B, 1) is 2·2 cm. high, the maximum diameter being 5 cm. The crowning finial is broken. The plain convex space around the finial is enclosed by a circular beaded border. The diamond-shaped spokes, fourteen in number, rise each from a tiny pellet, the latter flanked by two semicircles (some resembling spirals). The broad rim around the spokes presents a moulded edge. The base of the thick circular hollow stick is moulded.

J. Fragments of haloes

Cell 17 yielded, apart from images, small fragments (Reg. nos. RTR-2, 67, 382, 400, 401, 404, 443, 612 and 674) of haloes of eight images. All of these haloes are reduced to portions of their rims, and most of these haloes were not solid. Three (Reg. nos. RTR-2, 67, 404 and 443) of the pieces preserve flames attached to thin rods, roughly circular in section. The flame of Reg. no. RTR-2, 67 simulates roughly the form of a conch-shell. Faint traces of gold foil linger on the upper surface of the two flames of Reg. no. RTR-2, 404. The flame of Reg. no. RTR-2, 674 is in the shape of a solid triangle projecting from a thick rim-band, oblong in section. Reg. no. RTR-2, 400 is in the form of a band with a flame roughly simulating a half-flower motif: edged by a beaded row, the band is decorated with a wavy line between two plain raised lines. Reg. no. RTR-2, 401 is reduced to a portion of the rim with three mouldings (central one broadest) and a beaded edge. The two pieces of the thin rim forming Reg. no. RTR-2, 382 present an indented edge; from the breakage on the inner side it appears that the rim formed part of a solid halo. Reg. no. RTR-2, 612 also shows a broken inner edge; the upper surface of this plain rim bears traces of gold foil.

Reg. no. RTR-2, 62 is the fragment of a leaf-shaped object with a curved tang. There is a remote possibility of its use as a halo.

Reg. nos. RTR-2, 409 and 460 (pl. CCXC, 5 and 3) are similar in design. Both of them present raised lines, some of which are spirally rolled at the base. There are traces of gold foil on Reg. no. RTR-2, 460 (pl. CCXC, 3). The exact use of these objects is not known. They might have formed flames of a large halo or were meant for ear-ornaments.

K. Diamond-shaped objects

There are four diamond-shaped objects, their front surface convex and the rear concave. The exact use, to which they were put, is unknown. The curvature of the back side fits in with that of arms. They might have served as armlets of images (two of which, to judge by the sizes of Reg. nos. RTR-2, 50 and 41, were nearly life-sized) to which they were affixed by nails or other device.[1] One (in the case of Reg. no. RTR-2, 381) of the nails, a circular one, is still in position. There are holes at the centre in the remaining objects. While the hole in Reg. no. RTR-2, 64 (pl. CCXCI A, 1) is tiny and circular, that in Reg. nos. RTR-2, 41 (pl. CCXCI A, 5) and 50 (pl. CCXCI A, 3) is large and squarish. Presumably, the latter two accommodated an ornate central piece besides perhaps the nail. It is not unlikely that all of them were originally coated with gold leaf, though only one (Reg. no. RTR-2, 64) preserves it.

Among the specimens, Reg. no. RTR-2, 50 (pl. CCXCI A, 3), 15·8 cm. high, is the most ornate. While its edge is indented, the central portion around the square perforation (1·2 cm. by 1·2 cm.) is lavishly decorated with artistically-composed leaves and two stylized *kīrti-mukhas*, all accommodated within a diamond-shaped border. Around the central perforation is a raised rim. The specimen was found at a depth of 3·48 m. below the top of the stone course of the northern wall.

Found at a depth of 3·302 m. below the top of the stone course of the northern wall, Reg. no. RTR-2, 41 (pl. CCXCI A, 5), 12·7 cm. high, is more flattish than the preceding one and in contrast with the latter is austerely plain. There are only two grooves running as borders around the edge. The central square perforation (about 1·3 cm. by 1·3 cm.) has a raised rim.

The remaining two, Reg. nos. RTR-2, 64 (pl. CCXCI A, 1) and 381 (pl. CCXCI A, 2), present almost identical decoration in the form of a flower with four petals (two long and two short) around a circle, the whole design having been accommodated within a diamond-shaped border. While Reg. no. RTR-2, 381 is 6·7 cm. high, Reg. no. RTR-2, 64, with its tip somewhat blunted, is 6·4 cm. high. Presumably, the two formed a pair. As already noted, Reg. no. RTR-2, 64, which was found at a depth of 3·327 m. below the top of the stone course of the northern wall, has a tiny circular hole for the lost nail and still preserves traces of gold leaf.

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[1] The possibility of a few of these specimens having been the pious offerings (perhaps as armlets) to the image in the shrine cannot be entirely ruled out.

L. Finials

Of the two finials found within Cell 17, one (Reg. no. RTR-2, 424), found at a depth of 2·997 m. below the top of the stone course of the northern wall, presents a rod (pl. CCLXXXVI B, 3), tapering towards the bottom. The rod, circular in section, is crowned by a *viśva-padma*, over which is a figure with its bent left leg flat on the *viśva-padma* and the slightly-raised right leg extended towards its left. Clad in an *antarīya* with well-marked folds and an *uttarīya* with dangling ends, the figure, with an open mouth, displays the *abhaya-mudrā* with its right palm, the left palm holding the stalk of a flower which rises from the *viśva-padma*. The figure is decorated with anklets, *valayas*, armlets and a *mukuṭa*. On either side of the *mukuṭa* is the fan-shaped end of a ribbon (*paṭṭa*). On the back side of the *viśva-padma* is a ring-like projection. The total height of the finial is 7·5 cm.

The second (Reg. no. RTR-2, 390) finial is in the form of a wheel with broad spokes (eleven on one side and ten on the other) emanating from a ring enclosing a spheroid (pl. CCLXXXVI B, 2). The rim is somewhat oval in shape. Below the wheel is a pellet with a curved stalk on either side. The total height is 3·1 cm.

M. Flowers

Only two metal flowers were found within Cell 17. Both originally might have formed parts of images. One (Reg. no. RTR-2, 607) of the two consists of four broad petals emanating from a ring which has at the centre a large spheroid (pl. CCLXXXVII B, 6). The central part of the edge of the petals is wavy. Attached to the back side of the flower is a solid circular stalk (5 cm. high), its top and bottom edge broken.

The second flower (Reg. no. RTR-2, 423), 2·2 cm. high, is badly defaced (pl. CCLXXXVII B, 2). The pericarp, in the form of a disc, is very large, while the petals are small. At the crown is a triangular projection. The piece might have formed the crowning element of the halo behind an image.

N. Decorated band

The fragment (Reg. no. RTR-2, 387; pl. CCXCI B, 5) of a decorated band, with both ends broken, is 4·5 cm. long, 3 mm. thick and 2·6 cm. high. This band appears to have been a part of Reg. no. RTR-2, 434 (pl. CCXCI B, 6) found in Cell 4 of Monastery 1, and like the latter it has a row of diamonds, made of a double line, within linear borders in the upper part and seven petals arrayed on two sides of a double triangle in the triangular projections at the lower part.

O. Small vessels

Cell 17 contained some vessels, mostly of the ritualistic use. These small vessels include lids and bowls.

Among the available lids or lid-fragments, Reg. no. RTR-2, 49 (pl. CCXCII, 2), 8·5 cm. in diameter, is the largest, but partially damaged. The coppery colour would indicate that either the percentage of copper is overwhelming or the lid is made entirely of copper. In the central part of the concave upper portion is fixed the knob, shaped like an areca-nut, which was fashioned separately. This concave portion presents concentric circles on the upper surface. The portion beyond it is convex with a mild slope towards the rim. A better-preserved knobbed lid (Reg. no. RTR-2, 107: pl. CCXCII, 1) of this type was found in another cell (Cell 4) of Monastery 1. Here also the knob, shaped like an areca-nut, is fixed in the concave central part of the top and there are five concentric grooves in the top surface of the sunken part. The lid (7·7 cm. in diameter) proper does not appear to have been cast, as there are marks of beating. Near the edge of the rim, which is bevelled and grooved, is a circular hole for a wire or chain to fix the lid with a pot. A bronze or brass knob (Reg. no. RTR-2, 63: pl. CCXCII, 6), 2·7 cm. high, of a third lid of this type was found loose inside Cell 17. Its upper portion is also shaped like an areca-nut. The knob (Reg. no. RTR-2, 660: pl. CCXCII, 3) of another lid was also discovered in this cell. The upper part of this knob (nearly 2 cm. high) is bud-shaped. Cell 17 produced another lid (Reg. no. RTR-2, 113: pl. CCXCII, 5), 3 cm. in diameter. Fixed into the central part of one of the flat sides of the lid is a spheroid knob. Attached to the central part of the other side of the lid is a ring, possibly for holding a chain which might have been fixed to the pot.

Fragments of two bowls were found within this cell. The larger one (Reg. no. RTR-2, 658), about 12 cm. in diameter, presents a featureless rim and a convex profile. The other piece (Reg. no. RTR-2, 393) is a tiny bowl (3·5 cm. in diameter), possibly meant for keeping sandal-paste: it has also a featureless rim, a convex profile and a flattish base.

This cell yielded four bell-shaped copper or bronze objects (Reg. nos. RTR-2, 44, 109, 614 and 615), the exact use of which is subject to speculation. With a broad circular base, they have a pear-shaped profile and a tubular top. They are hollow inside, the width of the hole being broader at the base. Around the bottom edge of the hole of three of these objects is a ring-like projection for fixing the objects to containers like sprinkler-type long *kamaṇḍalu* or *kuṇḍī*. These vaguely recall the type of *kamaṇḍalu* with an oval body as seen in some of the images of Avalokiteśvara.[1]

The base of Reg. no. RTR-2,. 44 (pl. CCXCII, 8), 5·5 cm. high, is *khurā*-shaped and presents on the upper surface concentric grooves. A slightly larger version of this is Reg. no. RTR-2, 109 (pl. CCXCII, 9), 5·8 cm. high. The diameters of its hole at the base and top are respectively 1·8 cm. and 0·5 cm. The number of grooves is less in Reg. no. RTR-2, 615 (pl. CCXCII, 7), 5·6 cm. high. The diameters of its hole at the base and at the top are respectively 1·6 cm. and 0·4 cm. The tubular portion of Reg. no. RTR-2, 614 (pl. CCXCII, 4) has disappeared The diameter of the hole of this piece at its base is 1·3 cm.

[1] Antoinette K. Gordon, *The Iconography of Tibetan Lamaism* (New York, 1939), illustration facing p. 45.

P. Seal

The excavation yielded only one metal seal[1] (Reg. no. RTR-2, 2284) which was found in Cell 17 at a depth of 3·48 m. below the top of the stone course of the northern wall. While the bottom (pl. CCXCIII A, right) of the seal is flat and circular (4·8 cm. in diameter), the upper part (pl. CCXCIII A, left) with two mouldings is somewhat *khurā*-shaped. Fixed to the top is a heavy collared ring with a convex profile. The diameter of the ring is about 2 cm., while that of the hole is 1 cm.

The upper part of the bottom of the seal is occupied by a wheel flanked by a deer on either side; the motif is characteristic of Mṛigadāva (Sarnath, Uttar Pradesh) where Buddha preached his First Sermon. The eight-spoked wheel is enclosed by a circle, along the outer side of which is a dotted line. At the four cardinal directions of the dotted line is a pile of dots in the form of a triangle. The execution of the two trotting deer with the head downward is fairly good.

The lower part bears a two-lined inscription (pl. CCXCIII B) in characters of the twelfth-thirteenth century A.D. The formation of some of the letters is not up to the mark. One letter at least appears to have been engraved in the positive fashion. The engraver evidently lacked skill and knowledge of letters. The tentative reading of the inscription, which apparently does not convey any coherent sense, is as follows:

l.1 *siddhaṁ* (expressed by symbol) *śrīshatra*(or *va* or *lu*)*gachhatrabhara*

l.2 *u*(or *ḍa*)*tka*(or *ke* or *ko*)*ṭe*(or *ṭo* or *le* or *lo*)*sa*(reverse)*radata*(?).

Q. Miscellaneous objects

Apart from the above, there are many fragmentary pieces, most of which could not be properly identified. These miscellaneous objects include: a prong (Reg. no. RTR-2, 647; pl. CCXC, 9) of a thunderbolt-shaped finial; a fragment (Reg. no. RTR-2, 649; pl. CCXC, 6) of a lotus with a leaf (possibly forming part of the pedestal of an image); a tube with a ring (Reg. no. RTR-2, 653); two tiny bells (Reg. nos. RTR-2, 641 and 389; pl. CCXC, 7); a cylindrical object (Reg. no. RTR-2, 45; 6·2 cm. high) with top and bottom sides open; a ring with a projection (Reg. no. RTR-2, 678) for holding the ring of a clapper or a tiny bell; a doubled copper band with an eye-shaped opening at one end (Reg. no. RTR-2, 55), 5·1 cm. long, possibly an eyelet for locking arrangement; a broken copper handle with one end rolled and having a perforation (Reg. no. RTR-2, 56), 5·3 cm. long, possibly of a ritualistic spoon; an arc-shaped piece with incised lines,

[1] The only other inscribed seal (Reg. no. 1961/91) was found on the surface below a banyan tree to the south-east of Monastery 1. Made of coral (?), this tiny seal (pl. CCXCIII C), 8 mm. high, has a perforated semicircular top, the bottom side (pl. CCXCIII D), bearing the inscription, being flat and oblong (7 mm. × 4 mm.). There are four letters (pl. CCXCIII E) in characters of about the fifth-sixth century A.D. The first three letters are *śa* (or *śra*), *va* and *nu*. The last letter is shorter than the rest and is somewhat malformed, possibly due to lack of space. It is not known if the last letter was intended for *sa*.

mostly oblique, on one side (Reg. no. RTR-2, 395); a piece of a flat object with an iron nail fixed to it (Reg. no. RTR-2, 414); and a piece decorated with diamond-shaped incisions, indentations and mouldings (Reg. no. RTR-2, 670).

3. METAL OBJECTS FROM OTHER PARTS OF MONASTERY 1

The bronze, brass and copper objects found in other parts of Monastery 1 are not many. In fact, the number of images is limited only to four. Out of these again one was discovered in the shrine-chamber of Monastery 1. This shrine also yielded four umbrellas, a finial, two flowers and several fragments of haloes. The find of these objects would indicate that offerings in the form of even metal objects were made to the image of Buddha in the shrine by votaries and pilgrims visiting the establishment of Ratnagiri. These offerings after some time used to be removed to the store or strong room of the monastery. As already noted, Cell 17, which housed the largest number of small antiquities, was the strong room of Monastery 1. Cell 4 of this monastery was reconditioned to some extent in Period II to act as a store: on the floor of this particular cell of Period II were found a few metal objects.

A. Images of Buddha or Dhyāni-Buddha

The following two images (Reg. nos. RTR-2, 103 and 105) found in other parts of Monastery 1 represent either Buddha or more probably the Dhyāni-Buddha Ratnasambhava.

Reg. no. RTR-2, 103 (pl. CCXCIV A) was found amidst debris accumulated on the courtyard (in front of Cell 8) at a depth of about 46 cm. below surface. Attired in an *antarvāsa*, with a portion spread on the seat, and an *uttarāsaṅga*, Buddha (or Ratnasambhava), with a smiling face, auspicious lines round the neck and elongated ear-lobes, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a single-petalled lotus. The right chest, shoulder and arm are left bare. A folded end of the *uttarāsaṅga* is seen on his left shoulder. On his right palm, which is placed on the knee in the *vara-mudrā*, is an ovalish object (presumably a *ratna*), the left palm resting on the lap. The *ūrṇā* is formed by an incised circle. The conical *ushṇīsha* and head bear spiral curls. The figure is in the round. The flattish back side has not preserved any indication of the former existence of any halo or *chhatra*. The image proper is solid, but the lotus-seat is hollow. The petals of the lotus, alternately large and thin, fall from a low pericarp with a beaded edge (stylized stamens). Below the petals is an extremely low base, roughly oval on plan. The total height of the image is 7 cm. The execution of the image, ascribable to the tenth century A.D., is fairly good.

The other image (Reg. no. RTR-2, 105), in the round, was found on the floor of the shrine-chamber. Robed in an *antarvāsa* and an *uttarāsaṅga* which has left his right chest, shoulder and arm uncovered, Ratnasambhava(?), with a broad face, auspicious lines round the neck and half-closed eyes, is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a stylized *viśva-padma* (pl. CCXCIV B). On his right palm is a diamond-shaped mark. Though the right palm is in the *vara-mudrā*, the forefinger and the

thumb hold a tiny globular object (*ratna*?). On his left palm, which is placed on the lap, is a bowl with four globular objects visible. The forehead bears a leaf-shaped *ūrṇā* presenting the appearance of a *tilaka*. The rendering of the hair and conical *ushṇīsha* is highly stylized. The image proper is solid, while the *viśva-padma* is hollow. The bases of the two rows of petals touch one another. The low moulded base below the *viśva-padma* is plano-convex on plan. The total height of the image is 6·7 cm. Of rather poor workmanship, the image is a late specimen, not earlier than the thirteenth century A.D.

B. Image of Krishṇa-Yamāri

The image (Reg. no. RTR-2, 375), 8·2 cm. high, was found amidst debris at a height of 91·5 cm. above the rammed floor of the verandah in front of Cell 18. An excellent specimen of the end of the ninth or the beginning of the tenth century A.D., the image is in the round and well-finished. Draped in a short *antarīya* worn with a *kachchha*, the pot-bellied and three-eyed Krishṇa-Yamāri is standing in the *pratyālīḍha* attitude on a buffalo (pl. CCXCV A). In his slightly-raised left palm (with the forefinger raised) is a *vajra-pāśa*, while the right hand brandishes a staff marked with *vajras*. His appearance is extremely fierce with fully-open angry eyes, prominently-arched eyebrows, beard and open mouth showing fangs. He is decked in a plain girdle, an *udara-bandha*, *sarpa-nūpuras*, *sarpa-valayas*, *sarpa-aṅgadas*, a *sarpa-hāra*, ear-studs and a low *mukuṭa*. The *upavīta* is also made of a snake. The coiled locks of hair rise upward like flames. The fluttering ends of the ribbon are shaped like snakes. The cloth, with folds visible, is decorated with floral patterns.

The execution of the buffalo, with a beaded chain having a pendant round the neck, is equally good. On its back is spread a cushion decorated with flowers and triangles. Around the legs of the animal are rings. The animal is standing on the pericarp of a lotus with a single row of petals (alternately large and small) falling from the pericarp with a beaded edge (stylized stamens). The low moulded base below the lotus is elliptical on plan.

C. Image of Jambhala

The image (Reg. no. RTR-2, 456), 6 cm. high, is in the round. The two-armed figure is defaced to a large extent. Clad in an *antarīya* worn with a *kachchha* and held by a beaded belt, the pot-bellied and two-armed Jambhala, with an *udara-bandha*, is seated in the *lalitāsana* attitude on the pericarp of a *viśva-padma* with his pendant right foot touching an upturned pot (*nidhi-kumbha*) from which fall down jewels (pl. CCXCV B). With his left hand he is pressing a mongoose, while his defaced right palm displays the *vara-mudrā*. He is adorned with anklets, *valayas*, armlets, a necklace, an *upavīta*, ear-ornaments and a high conical *mukuṭa*. The *viśva-padma* presents two rows of petals (alternately large and small), one row upturned and the other downward. Apart from the pot below the right foot of the deity there are seven treasure-pots (*nidhi-kumbhas*) arrayed around the lower row of petals. The hollow base is ovalish on plan. Of about the ninth century A.D., the image is in the Orissan style.

D. UMBRELLAS

As already noted, Cell 17 yielded seven umbrellas. The number of umbrellas recovered from other parts of Monastery 1 is nine, of which four hail from the floor of the shrine of the monastery. The individualistic treatment of the specimens is as remarkable as in the group of umbrellas found in Cell 17 of Monastery 1. In fact, not a single duplicate is found.

Of the four specimens from the shrine of Monastery 1, one (Reg. no. RTR-2, 604) is partially preserved. Of thin section, the solid umbrella, with a beaded edge, is decorated with a row of lotus-petals (pl. CCXCVI A, 3). The petals (six partially extant) are long. The second umbrella (Reg. no. RTR-2, 601), with a convex top, is 3·8 cm. high, the maximum diameter being 5 cm. The bud-shaped finial presents four closing petals around it (pl. CCXCVI B and C, 1). Its base is tied by a string, below which are six petals. The plain circular space around the petals is enclosed by two concentric bands, beyond which is a row of indentations. The latter is encircled by two concentric bands. The twelve spokes beyond the bands are in the form of four pellets arranged in two rows (one row having three pellets). Touching the lower pellets is the rim with two bands. The base of the thick circular hollow stick is moulded. The third (Reg. no. RTR-2, 600) is about 2 cm. high and 3·1 cm. in maximum diameter. The top surface of the solid umbrella is inconspicuously convex. The plain space around the broken finial is encircled by a band, beyond which is a beaded edge (pl. CCXCVI A, 2). The stunted thick circular stick is damaged. The fourth (Reg. no. RTR-2, 111) is similar to the extant part of the preceding. Its maximum diameter is 2·5 cm., the height being 3·1 cm. The elaborate finial is in the form of a solid wheel with spokes radiating from a round hub: the beaded rim is edged by tongues of flames (pl. CCXCVI A, 1). The wheel (both sides complete) rests on a base, oval on plan. The thick circular stick is damaged.

Reg. no. RTR-2, 451 (pl. CCXCVII A and B, 1) was found on the open ground immediately edging the back (north) wall of the shrine of Monastery 1. It is 2·8 cm. high, the maximum diameter being 3·8 cm. The upper surface is convex. The finial is in the form of a *stūpa* with petals and a moulding around the drum, a spheroid dome and a *chhatrāvali* having three gradually-diminishing discs crowned by a conical member. The plain circular space around the finial is enclosed by two bands. Radiating from the latter are thirteen spokes resembling four-petalled flowers. The two petals of each flower are, however, hook-like. The broad rim around the spokes has a raised edge. The circular hollow stick presents two mouldings at the base.

Reg. no. RTR-2, 454 (pl. CCXCVIII A, 1) was found in Cell 23 at a depth of 3·10 m. below the top of the wall. The convex *chhatra*, 2·5 cm. in diameter, is in the form of a flower with sixteen petals radiating from eight rising petals which close the central pellet. In the intervening spaces between the sixteen petals are traces of smaller petals. The outer rim is plain. The solid circular stick is 9·2 cm. long.

Reg. no. RTR-2, 603 (pl. CCXCVII A and B, 2) was found on the courtyard in front of the shrine of Monastery 1. With the maximum diameter of 5 cm., it is slightly above 2·5 cm. high. The crowning element of the finial, which was possibly conceived in the

form of a *stūpa*, is missing; the drum presents a row of rising petals around it; above the petals is a plain moulding, over which is the hemispherical dome. The plain space around the finial is encircled by a border with a beaded line between two plain bands. Radiating from the last are sloping spokes, eighteen in number and ovalish in shape. The spokes present the appearance of having been strung together by a beaded string. Around the spokes is a plain circular border edged by a beaded line. The thick stunted circular stick is solid.

Reg. no. RTR-2, 455 (pl. CCXCVI B and C, 2) is 3·8 cm. high, the maximum diameter being 5·4 cm. The finial of the convex top is in the form of a flower with eight closing petals. The plain space around the finial is enclosed by a border with two bands having a beaded line in between. Beyond the border are fifteen spokes. Each of the spokes consists of a diamond-shaped member resting over a pellet, the latter flanked by a spiral on either side. The broad rim beyond the spokes presents a facet at the edge. The hollow circular stick has a moulded base.

Reg. no. RTR-2, 108 (pl. CCXCVIII A, 2) was found amidst debris inside Cell 15 at a depth of 2·083 m. below the top of the western wall. It is in the form of a disc, 5·8 cm. in diameter. Possibly it formed part of a large *chhatrāvali* consisting of several discs. The central perforation (nearly 1·2 cm. in diameter), which received the stick, has a beaded border around a raised band. A second beaded circle is near the rim, the vertical face of which is decorated with a horizontal row of eleven *vajras* (thunderbolts). The radial cut was presumably made at a later date to disengage the stick from the disc.

E. Haloes

Within the shrine of Monastery 1 were found some fragments of haloes. One (Reg. no. RTR-2, 610), a solid one, is reduced to pieces, of which three lay on the floor. It has a raised border with a beaded line between two plain mouldings; edged by closely-arrayed flames, it is crowned by an ornate triangular motif (pl. CCXC, 1). Another halo (Reg. no. RTR-2, 608), also found on the floor, is reduced to a piece of the rim with four mouldings. At its outer edge have survived eight beads and a flame; apparently flames (at intervals) were punctuated with beaded stretches. Fragments of four haloes (Reg. no. RTR-2, 613) were found near the pedestal of the image of Vajrapāṇi within the shrine. One of these fragments represents the top portion of the halo of an image of Buddha, as is evident from the cluster of the leaves of the *Bodhi* tree depicted below the rim of the halo. The rim, moulded separately and welded to the main body, has three mouldings edged by beads and flames (one alone extant). At the crown of the rim is a four-petalled flower. The second halo too, a solid one, is reduced to the topmost portion. With two mouldings, the rim is edged by leaf-shaped flames. At the crown of the rim is a half-flower motif, above which has risen a *chhatra* with a beaded border and a conical knob. From the bottom side of the umbrella are hanging streamers. The umbrella is made separately. Its shaft is welded to the halo. The third is a rim-piece with four mouldings, a wavy line and a beaded edge with tongues of flames shaped like conch-shells (one alone preserved) at intervals. The fourth fragment is a thinner version of

the third: the extant flame is somewhat S-shaped. Another fragment (Reg. no. RTR-2, 611) of a halo lay on the floor in front of the doorway of the shrine. The halo was not solid and the rim was attached to the body of the image by rods bearing floral motifs (one preserved). The rim with three plain mouldings has a beaded outer edge (with tongues of flames at intervals), the inner edge being decorated with a wavy line.

The best-preserved halo (Reg. no. RTR-2, 104; pl. CCXC, 2) was found amidst debris within Cell 15 of Monastery 1. This circular halo has a raised border with a beaded line between two mouldings. It is encircled by a series of tongues of flames connected together by a ring. At the crown of the halo is an ornate half-flower motif, above which has risen the shaft of the missing *chhatra*. The shaft and the tang (which went inside the socket or ring of the image) were fashioned separately and welded to the halo. The hole in the plain part of the halo was intended to receive the tenon projecting from the back side of the image.

F. ARMLET(?)

The specimen (pl. CCXCI A, 4), Reg. no. RTR-2, 429, was found amidst blackish earth and shells (for lime) within Cell 4 of Monastery 1 at a depth of 3·10 m. below the top of the southern wall of Cell 4. Roughly triangular in outline, it (7·6 cm. high and 3 mm. thick) has a semicircular curvature (5 cm. in maximum diameter in the dorsal side) which indicates its possible use as an armlet to a fairly large image. There is a nail at the centre. The front side is divided into three by sets of triangular incisions, one below another with their apex in one alignment. The outermost division, which acts as a border, is decorated with a succession of stylized leaves or petals, the crowning motif resembling a conch-shell, also stylized.

G. TRIANGULAR OBJECTS

There are two flat triangular objects (slightly above 1 mm. thick), Reg. nos. RTR-2, 114 and 115 (pl. CCXCVIII B), with a basal width of 5·7 cm., the height being 8·3 cm. Both evidently formed parts of objects like large crowns. Their bases present three holes (nearly 3 mm. in diameter), apparently for being nailed to the main objects. The front side is artistically decorated with a luxuriant flower with foliated petals. The design appears to have been stamped on the sheet, while it was hot. The dorsal surface bears the resultant impression of the striking. The raised pericarp, possibly soldered, is inlaid with a red circular glass piece, missing in Reg. no. RTR-2, 115. Near the apex of both the specimens is a piece of leaf-shaped quartz within a raised rim, also soldered.

Both the pieces were found amidst debris, 30·5 cm. above the rammed floor and 3·53 m. below the top of the western wall of Cell 24.

H. FINIAL

The finial (Reg. no. RTR-2, 659) was found near the image of Vajrapāni on the pedestal of the image of Buddha in the shrine of Monastery 1. It somewhat resembles

the *mastaka* of a *rekha deul* and consists of a faceted *beki*, a gadrooned *āmalaka*, a succession of two receding mouldings and a somewhat hemispherical crowning member (pl. CCLXXXVI B, 1). The back side is flat, the total height being 2·5 cm.

I. FLOWERS

Apart from the two flowers found in Cell 17, there are four metal flowers recovered from different parts of Monastery 1.

One (Reg. no. RTR-2, 605) of the flowers was found near the image of Vajrapāṇi on the pedestal of the image of Buddha in the shrine. It is not known if it formed part of an image of a Bodhisattva or was itself an offering to the image of Buddha. The lotus, issuing from the central stalk, is artistically conceived with two rows of petals, one row rising and the other falling (pl. CCLXXXVII B, 1). The upper row supports a jewel-like object with a ring around it. There are four more stalks, one ending in a folded lotus-leaf and two ending in buds, the fourth being broken. The total height is 5 cm.

The second (Reg. no. RTR-2, 606) was found amidst debris in front of the shrine at a depth of 1·22 m. below surface. The eight convex petals of the flower emanate from a ring which encloses a spheroid (pl. CCLXXXVII B, 4). The central part of the edge of the petals is wavy. Attached to the back side is the thick curved stalk (6·3 cm. high), solid and circular in section. Its top and bottom ends are broken.

The third flower (Reg. no. RTR-2, 112) is similar to the preceding. Its stalk (pl. CCLXXXVII B, 5) is 8·2 cm. high. It was found on the back wall of the shrine at a depth of 30·5 cm. below surface.

The fourth (Reg. no. RTR-2, 440) is a smaller version of the preceding, but the petals are flat and the stalk is straight (pl. CCLXXXVII B, 3). It is nearly 5 cm. high. It was found amidst debris on the floor of the verandah in front of Cell 4 at a depth of 1·625 m. below surface.

J. DECORATED BANDS

Several pieces of decorated metal bands with triangular projections were found amidst the deposit of shells (for lime) on the floor of Cell 4. Though their exact use is uncertain, it is evident that they served as borders to some objects with flat sides, to which these were affixed by means of circular nails. Many of these nails are still extant. The exact length of the object or objects could not be determined due to missing portions of the bands.

Reg. no. RTR-2, 437 consists of four pieces (pl. CCXCI B, 2, 3 and 4). Two of these fit with each other (pl. CCXCI B, 2), the total length being 22·9 cm. The third (pl. CCXCI B, 4) and fourth pieces (pl. CCXCI B, 3) are respectively 12·7 cm. and 7 cm. long. The height of these pieces is 2·5 cm., the thickness being slightly less than 3 mm. The intervals between the nails are not uniform and vary from 9·5 cm. to 10·8 cm. The head of the nails is about 3 mm. in diameter. While the rear side is absolutely plain, the front side is well-decorated. The upper portion of the band presents a horizontal row of diamond-shaped motifs within incised borders, each motif being formed of a double line.

The lower portion contains a series of triangles, all of which are decorated with five petals arrayed on two sides of a triangle of two lines.

Similar to the preceding, Reg. no. RTR-2, 435 (pl. CCXCI B, 1) is preserved to a length of 11·7 cm. The gap between the two extant nails is slightly above 8·3 cm. There is a tiny hole, nearly 2 mm. in diameter, for a third nail, the gap between it and the nearest nail being only 1 cm.

Reg. no. RTR-2, 457 (pl. CCXCVII C), analogous to the preceding bands, is 14·1 cm. long, 2·5 cm. high and slightly less than 3 mm. thick. There are two nails fixed to it and its dexter end is intact. The upper register has only two diamond-shaped motifs within incised borders. The rest of the space of this register is occupied by a single-lined inscription, a part of which is lost with the missing part of the band. The characters of the writing do not appear to be earlier than the eleventh century A.D. The available part of the inscription, which is in Sanskrit, reads as follows: *siddham* (expressed by a symbol) *du[r]vārāhivishachchhattra'lagnātapattratāyin[e]* | *adā. . . .*

Reg. no. RTR-2, 436 (pl. CCXCI B, 7) is 3 mm. thick and 2·6 cm. high, the available length being 4·8 cm. The number of petals in the triangles is here seven instead of the five in the preceding ones. The diameter of the nail-head is 4 mm.

Reg. no. RTR-2, 434 (pl. CCXCI B, 6) is 3 mm. thick and 2·6 cm. high, the existing length being 6 cm. Like the preceding it has seven petals. A single nail is preserved, the diameter of its head being 3 mm. This piece fits in with another fragment (Reg. no. RTR-2, 387: pl. CCXCI B, 5) which was, however, found in Cell 17.

K. Small vessels

The shrine and one of the cells of Monastery 1 yielded three platters, all of small size and absolutely plain. These platters might have been used for holding ritualistic objects or even for serving the purpose of plain lids over utensils. Two of them were found in the shrine-chamber of Monastery 1. The larger one (Reg. no. RTR-2, 374: pl. CCXC, 4), 7·8 cm. in diameter, of these two, both of coppery colour, was found on the stone lintel of the door-frame leading to the secret cell on the eastern flank of the shrine. The smaller one (Reg. no. RTR-2, 634), 4 cm. in diameter, is very thin and badly damaged (with portions missing): it has a mildly-convex bottom. The third (Reg. no. RTR-2, 635), possibly of bronze, was found within Cell 13. The edge of this one, 7·5 cm. in diameter, is broken: it has a mildly-convex bottom.

Fragments of a few bowls, apart from a knobbed lid (pl. CCXCII, 1) which has already been described (above, p. 368), were recovered from other parts of Monastery 1. Thus, on the floor of the passage (verandah-extension) at the north-western corner were found nineteen pieces of a bowl (Reg. no. RTR-2, 439) with a featureless rim and sloping sides. Its maximum diameter is 11 cm. Cell 24 yielded thirty-nine pieces (Reg. no. RTR-2, 438) of three bowls. The largest of the bowls is 11 cm. in diameter: it has a flat top, a somewhat internally-thickened rim and a convex profile. Analogous to it is the second, 9·7 cm. in diameter. The third bowl, 8 cm. in diameter, has also a flat top, but its rim is externally thickened. These three have the shape of begging-bowls.

L. Miscellaneous objects

The miscellaneous objects from other parts of Monastery 1 include fragments (Reg. nos. RTR-2, 449 and 662) of pedestals, a nail (Reg. no. RTR-2, 642), a long spout-like object (Reg. no. RTR-2, 644) and a brass socket holding the fragment of a corroded iron piece (Reg. no. RTR-2, 648). The long spout-like object (13 cm. high) might have been either the spout of a water-pot or the holder of a *chāmara*. Reg. no. RTR-2, 648 (pl. CCXC, 8) was found inside the shrine. It appears to be a socketed arrow-head or spear-head, used originally with a wooden shaft. The brass socket with a ring around it might have been fixed to the top-end of the wooden shaft into which went the tang of the iron spear-head or arrow-head.

4. METAL OBJECTS FROM MONASTERY 2

The secret cell below the stone-paved floor of Cell 2 of Monastery 2 yielded seven metal objects including a cracked ovalish piece (Reg. no. RTR-2, 371) of indeterminate use. As already noted, this cell, approached by a step from Cell 3 of Period II, used to to serve as a store or safe room of Monastery 2 of Period II. This cell was closed in Period III and its interior was filled in with earth, brick-bats, etc. The find of these metal objects indicates that these worn-out objects were not salvaged before closing the cell. All these objects lay on the floor of the cell.

A. Fragment of an image of Buddha

The fragment (Reg. no. RTR-2, 369), 9·2 cm. high, preserves only a part of the head and right arm of an image of Buddha who was presumably seated. The solid back-rest, with a beaded border, is decorated with petals or leaves. Projecting from the bottom and top corners of its dexter end are respectively an elephant-head and a *makara*-head. Rising from the elephant-head is a clumsily-executed animal. Around the circular halo, which has a beaded border, are tongues of flames. The image appears to belong to the eighth century A.D. On the back side of the halo is a ring-like projection which probably held the tang of the detachable *chhatra*.

B. Image of Mañjuśrī

The image (Reg. no. RTR-2, 367), 11·7 cm. high, had possibly a separate pedestal. Clothed in an *antarīya* held by a double string with a flower-shaped clasp, the two-armed Mañjuśrī (pl. CCXCIX A) is seated in the *vajra-paryaṅkāsana* attitude on the pericarp of a lotus with high stamens and a convex bottom. With his right palm in the *vara-mudrā* on the knee, the Bodhisattva holds in his slightly-raised left palm the stalk of an *utpala* which supports a manuscript. With hair arranged in locks (*śikhaṇḍaka-kākapaksha* coiffure), he is decked in *valayas*, an *upavīta*, a *hāra* with pendants and ear-rings. The horseshoe-shaped halo (not solid) which starts from the lotus-base is connected with the head by three

flowers. It is edged by tongues of flames at intervals, the projection at the crown being very prominent and pointed. Stylistically, the image is ascribable to the end of the eighth or the beginning of the ninth century A.D.

C. IMAGE OF BODHISATTVA

The image (Reg. no. RTR-2, 373), 11·7cm. high, is on a disc. The latter has at the bottom a projected socket which presumably received the tenon of the pedestal. Draped in a long *antarīya*, the two-armed Bodhisattva (pl. CCXCIX B), with a slim body, is standing with a slight flexion. His left palm is extended in the *vara-mudrā*, the right arm being broken. Bereft of ornaments, he wears an *upavīta* and a conical *jaṭā-mukuṭa*. The plain elongated-oval halo behind his head and shoulders is not solid. Ascribable to the late eighth century A.D., the image is in the round, but the back side is flattish. The figure is considerably defaced.

D. STŪPA

The *stūpa* (Reg. no. RTR-2, 368), 9·5 cm. high, presents a circular base (4·5 cm. in diameter) decorated with a row of falling lotus-petals, alternately large and small (pl. CCC A). Above the high drum, which has a row of rising petals at the base and a beaded row at the top, is a slightly-elongated hemispherical dome. The two rows of petals give the appearance of a *viśva-padma*. The squarish *harmikā* consists of a facet at the base and a sloping projection at the top with a wide recess in between. The umbrella has a beaded border around the edge and a finial at the crown. Its staff is conspicuously high. The preservation of the *stūpa* is not good, the surface being cracked. The interior of the *stūpa* is hollow.

E. UPPER PART OF A STŪPA

The fragment (Reg. no. RTR-2, 370), 6·3 cm. high, consists of a hemispherical dome, a squarish *harmikā* with a facet at the base and a sloping member at the top and a *chhatrāvali* with seven gradually-diminishing disc-like *chhatras* crowned by a conical finial (pl. CCC B). Below the base of the thick circular stick of the *chhatrāvali* are two plain mouldings.

F. FRAGMENT OF AN INDETERMINATE OBJECT

The exact use of this fragment (Reg. no. RTR-2, 372), 2·8 cm. high (the extant length being 5·7 cm.), could not be determined. It appears to have been a part of a large circular ring-like object with its interior open. Its exterior side is concave, the interior side being convex. The exterior face is decorated with lotus-petals and moulded bands. Attached to it is a curved handle-like projection.

5. IMAGES FOUND ON SURFACE

Two images, both late specimens, were found on the surface in front of Monastery 1.

These two are in a class by themselves not only in their religious affiliation but in the style. The style being of the folk art, their date is rather uncertain.

A. Vishṇu

This image (Reg. no. RTR-2, 599), 6·3 cm. high, and the following one are crudely fashioned. The four-armed Vishṇu (pl. CCCI A), in the round, is standing in the *sama-pāda* stance on a disc-shaped pedestal with a beaded border and carries a wheel in his lower right hand, a mace in the upper right, a lotus in the upper left and a conch-shell in the lower left. The image, thus, conforms to the form of Govinda according to the *Agni-purāṇa*, the *Padma-purāṇa* and Hemādri. Draped in a long *antarīya*, the deity is decked in *valayas*, an *upavīta*, a *hāra*, ear-rings and a *mukuṭa* with three leaf-shaped projections. On his forehead is a raised *tilaka*. Rising from the pedestal, the halo (not solid) is in the form of an arch with stylized tongues of flames at intervals. In front of the feet of the deity is his *vāhana*, Garuḍa, in its bird-form perched on the pedestal.

B. Devī

Contemporaneous with the preceding, the image (Reg. no. RTR-2, 598), 3·5 cm. high, is also in the round. Seated on an oval pedestal, the goddess (pl. CCCI B) displays with her left palm the *abhaya-mudrā*, the right palm placed on the knee in the *vara-mudrā*. Dressed in a *śāṭī*, she is adorned with *valayas*, a *hāra*, ear-rings and a *mukuṭa* with conical projections. The halo (not solid) starts from the pedestal and has a semicircular top. On the front side of the pedestal is a stylized representation of an iguana (?).

CHAPTER TWELVE

SEALINGS AND IMPRESSIONS OF MONASTIC SEALS OF RATNAGIRI-MAHĀVIHĀRA

MONASTERY 1 is particularly rich in the yield of sealings and seal-impressions bearing the legend *śrī-Ratnagiri-mahā-vihārīyārya-bhikshu-saṅghasya* ('of the community of venerable monks belonging to the great monastery of the auspicious Ratnagiri') or its minor variations. While six objects with this legend were recovered from Monastery 2 and its immediate precincts, a single fragment of a disc-shaped terracotta sealing (Reg. no. RTR-1, 1116) was found during clearance around the minor *stūpas* in the Stūpa-area. The last has a broad groove (possibly damaged perforation) on its back side. The motif and letters within a circular incuse (slightly above 2·5 cm. in diameter) on its obverse are badly defaced. The plain spoked wheel (possibly with eight spokes) is flanked by a deer on either side. Except for the letters *r*[*i*] and *ma*, all the letters have disappeared.

The sealings and objects bearing seal-impressions from Monasteries 1 and 2 are described below according to their find-spots.

1. SEALINGS FROM MONASTERY 1

A. SEALINGS FROM COMPARTMENTED VERANDAH IN FRONT OF CELL 3

As already noted, the verandah in front of Cell 3 of Monastery 1 was closed and compartmented by a brick wall connecting the walls of Cell 2 and Cell 3. A second verandah[1] was laid in Period II at the first-floor level by filling the compartmented verandah with material from a dump. This filling-material yielded a good number of antiquities, many of which are sealings and objects bearing seal-impressions.

The total number of sealings and objects bearing the impressions of monastic seals of Ratnagiri-mahāvihāra, found within the filling-material of the compartmented verandah in front of Cell 3, is as many as forty-six. Many of them are baked. Some of the impressions are variously on irregular lumps of clay (or terracotta), plaques (with an inconspicuous neck and rim in some specimens) and discs of much larger size than a regular sealing. Several of them bear more than one impression. Thus, Reg. no. RTR-2, 350 (pl. CCCIII, 6), a terracotta circular plaque with a maximum diameter of 9·5 cm., contains as many as six impressions of an identical seal. In this case and also in others with multiple impressions, some parts of most of the impressions are often off the flan.

At least six sealings (Reg. nos. RTR-2, 349, 379, 1879, 1880, 1881 and 1882) present a handle-like conical projection on the back side. The flan in these cases is generally circular or oval. One (Reg. no. RTR-2, 349) of them bears three grooves (possibly for

[1] The floor of this latter verandah was mostly intact at the time of the excavation.

tying a string) on a part of the handle, while two (Reg. nos. RTR-2, 1880 and 1882) have two circular depressions on the handle possibly for a string or grip. Other regular sealings are small discs or discoid. Some of them have on the back side grooves for a string, the perforation being very rare.

The diameters of the incuses vary from 2·5 cm. to 3·5 cm. The incuse in all specimens is circular. The border (enclosing the legend and motifs), which is rare, is a circular line, either plain or with tiny spokes (pl. CCCIII, 1).

There are invariably two motifs, one above and the other below the legend, in all complete specimens. The upper motif is a wheel (*dharmachakra*) flanked by a deer on either side — the typical Buddhist motif of Mṛigadāva (modern Sarnath, Uttar Pradesh) symbolizing the First Sermon (resulting in *dharmachakra-pravartana,* turning the wheel of *dharma*) of Buddha at Mṛigadāva (Deer-park where deer were granted immunity). The representation of the deer in some specimens is realistic, but in others stylized and even lanky. The wheel presents different forms. In one group (e.g. Reg. no. RTR-2, 349: pl. CCCII, 3) it rests on a low pedestal and consists of a hub in the form of a pellet, twelve petal-shaped spokes and a single circle for the rim (from which emanate three arrow-like projections). The wheel in its second form surmounts a post; radiating from a tiny pellet, the eight spokes are enclosed by a single circular line (e.g. Reg. no. RTR-2, 1886; pl. CCCIII, 4). The third form also has eight spokes, but the pellet within the circular hub is very prominent and the rim, also a single circle, is edged by a row of tiny dots: the wheel rests possibly on a double-petalled lotus (e.g. Reg. no. RTR-2, 1890; pl. CCCIII, 3). In the fourth form, the spokes, radiating from a hub in the form of a circular line, are enclosed by a double circle (e.g. Reg. no. RTR-2, 1882; pl. CCCII, 1). In the fifth form, the eight spokes of the wheel originate from a pellet and are enclosed by a double rim, from which radiate small strokes at intervals (e.g. Reg. no. RTR-2, 1889; pl. CCCII, 2). In some specimens, below the upper motif there are horizontal lines—three (e.g. Reg. no. RTR-2, 350: pl. CCCIII, 6) or two (one beaded, e.g. Reg. nos. RTR-2, 1898 and 1900).

The lower motif is a floral pattern or a lotus, composed of petals in single or double row. The number of petals in the upper row is either five or seven, while that of the lower row is variantly three, five or seven.

The legend in most of the specimens is either fragmentary (the impression being partly extant) or defaced, with the result that very few, in fact, afford a full reading. The inscription is invariably in two lines. The last letter of the first line is either *vi* (or *vī*) or *hā* (following *vi*). The spelling of the legend is variant and in several specimens incorrect. Thus, *gi* is usually spelt with short *i* and exceptionally with long *ī* (Reg. no. RTR-2, 1889: pl. CCCII, 2). Again, the common spelling of *vi* is with short *i*, but there are instances where there is long *ī* (e.g. Reg. no. RTR-2, 1889: pl. CCCII, 2). Similar is the case with *rī* (following *vihā*), spelt both as *ri* (e.g. Reg. no. RTR-2, 351; pl. CCCIII, 2) and *rī* (e.g. Reg. no. RTR-2, 349: pl. CCCII, 3). The *ri* is usually followed by *ya ārya* (the available impression of *ā* presenting the form of *a* in many cases) and *rī* by *y-ārya.* The word *saṅgha* in many specimens is spelt as *saṁgha*, the dot over *sa* being illegible in most cases.

On the basis of variant diameters of the incuse, different spellings and constructions of the legend and variations in the details of motifs, it is possible to differentiate the impressions of at least nine individual seals. The exact number of seals used for seal-impressions could have been established, if all the impressions were complete and legible. Many of them preserve only a few letters. Palaeographically, the legends belong variously to the ninth, tenth and eleventh century A.D.

Reg. no. RTR-2, 349 (pl. CCCII, 3) is a terracotta sealing with an ovalish flan (slightly above 8·2 cm. in maximum diameter) and a conical curved handle. On a part of the handle are three grooves possibly intended for tying a string. The impression of the inscription is somewhat defaced. The diameter of the incuse is 3·2 cm. Resting on a low pedestal, the circular wheel presents twelve thin petal-shaped spokes radiating from a central pellet and a single circle for the rim. There are three arrow-like projections around the rim—one at the crown and two by the sides. The two deer are considerably defaced. Of the legend, which is in characters of the ninth-tenth century A.D., the first line, reading *śrī-Ratnagiri-mahā-vi*, is intact. The second line has preserved *hārīy-ā[r]ya-bhikshu-sa*. Below the legend is a floral motif composed of two rows of five petals each.

Reg. no. RTR-2, 350 is a terracotta plaque, its maximum diameter being 9·5 cm. The edge-side is slightly concave like a neck, possibly for providing a grip. There are altogether six impressions (pl. CCCIII, 6), of which the central one (badly defaced) alone presents the full incuse (about 3·3 cm. in diameter). None of the remaining five was ever full, a large part of the impressions having been left out during stamping. The wheel, with spokes indistinct, rises above a post resting on a base. There are three horizontal lines, the central one broad and conspicuous, below the wheel and deer. The letters, which are in characters of the ninth-tenth century A.D., are mostly defaced. Only *tnagiri-mahā-vi* in the first line and *bhikshu-sa[ṁ]gha* in the second line are clear. The lotus below the legend presents two rows of seven luxuriant petals each.

Reg. no. RTR-2, 351 was a small terracotta disc (pl. CCCIII, 2). Only a part of this sealing is extant. The partly-preserved wheel has two concentric circles for the rim. The letters of the legend, which is in characters of the ninth-tenth century A.D., are neat and well-formed. Both the lines have preserved only their first four letters (*śrī-Ratnagi* in the first line and *rīya a(ā)rya* in the second line). Two petals of the lower motif are alone intact. There are better-preserved impressions (Reg. nos. RTR-2, 1882 and 1920) of the seal which was used for this particular sealing.

Reg. no. RTR-2, 352 is a fragment of a terracotta plaque with a neck-like depression on the edge-side. The impression, presumably made by the seal used in Reg. no. RTR-2, 349 (pl. CCCII, 3), is not merely partially extant, but mostly defaced. The wheel rests on a pedestal. Only the first four letters (*śrī-Ratnagi*) are preserved.

Reg. no. RTR-2, 379, of clay, is provided with a handle-like projection (damaged). The impression was possibly made by the seal used for Reg. no. RTR-2, 349 (pl. CCCII, 3). The motifs and the legend are all blurred. The circular incuse is 3·2 cm. in diameter. Of the legend, *giri-mahā-vi* in the first line and *hārīy-ārya-bhi* in the second line are preserved.

Reg. no. RTR-2, 380 is a fragment of a circular plaque of clay. It bears three impressions (two near the edge), none of which is fully preserved. All the impressions appear to be the ones of the seal used for Reg. no. RTR-2, 351 (pl. CCCIII, 2). The wheel has two concentric circles for the rim.

Reg. no. RTR-2, 1879, of terracotta, presents a conical handle-like projection, the total length of the sealing being slightly over 5 cm. The maximum diameter of the ovalish flan is 6·7 cm. The diameter of the incuse is 2·8 cm. The legend and the motifs are badly defaced. The impression might have been of the seal used for Reg. no. RTR-2, 1882 (pl. CCCII, 1).

Reg. no. RTR-2, 1880 (pl. CCCII, 4), of terracotta, has also a conical handle-like projection, the total length being 5·7 cm. The diameter of the circular flan is 7 cm. It bears two impressions of two different seals. The impression, with the legend *Śrī-Ratnagiri* etc., is hopelessly defaced, the diameter of the incuse being 2·8 cm. The other impression (pl. CCCII, 4) is well-preserved, the incuse being about 1·3 cm. in diameter. The legend is *tārāśrayaḥ* (one whose refuge is Tārā') in characters of the ninth-tenth century A.D. Above the legend are a crescent and a dot (possibly symbolical representation of the *tārā*, star). Below the legend occurs a floral motif with three petals visible. The handle-like projection of the plaque has two circular depressions, presumably for a string or grip.

Reg. no. RTR-2, 1881 is also with a handle-like projection (mostly broken), but of clay. The flan is ovalish, the maximum diameter being 5·3 cm. The diameter of the incuse is 3·2 cm. The legend and motifs are badly defaced.

Reg. no. RTR-2, 1882 (pl. CCCII, 1), of terracotta, is again with a conical handle-like projection (damaged). The maximum diameter of the ovalish flan is about 5·7 cm. The impression is made by the seal used for Reg. no. RTR-2, 351 (pl. CCCIII, 2). The diameter of the incuse is 2·8 cm. The defaced spokes of the wheel radiate from a circle and are enclosed by a rim of two concentric circles. The two deer are badly defaced. The first line *(śrī-Ratnagiri-mahā-vihā)* is well-preserved. The first two letters *(rya)* and the last letter*(sya)* of the second line are broken, the extant letters being *a(ā)rya-bhikshu-sa[ṅ* or *ṁ] gha*. Of the lower motif, the five petals of the upper row are traceable. The handle presents two circular depressions, possibly for a string or grip.

Reg. no. RTR-2, 1883 is a terracotta disc, 3·2 cm. in diameter. On the reverse is a groove, presumably for a string. Impressed by the seal used in the preceding, the symbols are somewhat defaced. The legend is more or less clear.

Reg. no. RTR-2, 1884 is a fragment of a terracotta circular plaque, bearing three impressions (pl. CCCIII, 1) of an identical seal. None of the impressions is preserved complete. The diameter of the incuse is about 3·5 cm. The circular border is edged by tiny spokes. The motifs are defaced beyond recognition. Of the legend, *tnagiri-mahā* in the first line and *hārīy-ārya-bhi* in the second line are legible, the characters being of the ninth-tenth century A.D.

Reg. no. RTR-2, 1885 is a fragment of a terracotta plaque with a flaring rim. It bears a partial impression, the upper motif and the first line of the legend being off the flan. In the second line *a(ā)rya-bhikshu-sa[ṁ]ghasya*, in characters of the ninth-tenth century A.D., can be made out. Five petals of the floral motif are extant.

Reg. no. RTR-2, 1886 (pl. CCCIII, 4) is a fragment of a malformed terracotta disc (about 5 cm. in diameter) bearing two impressions, one stamped over the other. Only two letters, *śrī-Ra,* are extant. Surmounting a post, the wheel presents eight spokes radiating from a tiny pellet and a single circle for the rim. The impressions were possibly stamped by the seal used for Reg. no. RTR-2, 1919 (pl. CCCXII A, 2).

Reg. no. RTR-2, 1887 is a fragment of a terracotta disc. The partially-preserved impression is badly defaced.

Reg. no. RTR-2, 1888 (pl. CCCIII, 5) is a terracotta sealing shaped somewhat like a lid. The diameter of the incuse is 2·8 cm. The upper motif is badly defaced. The petals, five in number, of the upper row of the lower motif are traceable. The legend, *śrī-Ratnagiri-mahā-vihā*(first line)*riya a(ā)rya-bhikshu-sa*[*ṅ* or *ṁ*]*gha*(second line), though defaced, can, nevertheless, be made out. The impression is possibly made by the seal used for Reg. no. RTR-2, 1882 (pl. CCCII, 1).

Reg. no. RTR-2, 1889 (pl. CCCII, 2), of terracotta, possibly had a conical handle. The flan (somewhat squeezed) is 5·7 cm. in diameter. There is a broad groove on the back side. The diameter of the incuse is slightly above 2·5 cm. Flanked by the deer, the wheel has eight spokes radiating from a pellet. Beyond the spokes is a rim in the form of two concentric circles. Around the outer circle are tiny oblique strokes at intervals. The first line of the legend reads *śrī-Ratnagīra(ri)-mahā-vī*. The first letter of the second line is *hā*, the remaining letters being more or less damaged. The characters of the legend are of about the tenth century A.D. The floral motif has a single row of petals (possibly five). Around the motifs and the legend is a circular border. There is a remnant of a second impression of the same seal at the edge. Only the last letter (*vī*) of the first line below the deer on the sinister is preserved. Reg. no. RTR-2, 337, a fragment of a plano-convex terracotta disc, bears two impressions (partly preserved), one of which is possibly made by the seal used for Reg. no. RTR-2, 1889. The other, within a small circular incuse, is a remnant of a floral or plant motif.

Reg. no. RTR-2, 1890 (pl. CCCIII, 3), of clay, is a fragment. The seal, to judge by the impression, was a neatly-executed one. Not only the legend was well-formed, but the motifs were also beautifully rendered. The diameter of the incuse is 2·5 cm. Flanked by the deer, the wheel rests on a pedestal, which is possibly in the form of a double-petalled lotus. Its eight spokes radiate from a circular hub with a prominent pellet. Around the spokes is a circular rim edged by tiny dots. The floral motif presents five petals in the upper row and three in the lower. With the exception of the first letter, all the letters (*Ratnagiri-mahā-vihā*) are preserved in the first line. The characters are of about the tenth century A.D. There are traces of two lines below the second line of the legend, which may be the extension of *ya* below *s* of the missing last letter (*sya*). Reg. no. RTR-2, 1858, a fragment of a clay lump, bears a damaged impression of the seal used in Reg. no. RTR-2, 1890.

Reg. no. RTR-2, 1891 is a terracotta circular plaque (about 10 cm. in diameter) with a drooping rim. It bears four impressions of a seal which was possibly the one used in stamping Reg. no. RTR-2, 350. Three of the impressions are partly preserved. All of

them are badly defaced. The diameter of the incuse is about 3·3 cm. There are three horizontal lines (central one broad) below the upper motif.

The impressions on Reg. no. RTR-2, 1892, the fragment of a terracotta circular plaque (about 10·7 cm. in diameter) with a flaring rim, are all defaced. One of the impressions presents the wheel with a rim in the form of two concentric circles. It might have been stamped by the seal of Reg. no. RTR-2, 1882 (pl. CCCII, 1).

Reg. no. RTR-2, 1893 is a fragment of a circular terracotta plaque, plano-convex in shape. The vertical side has a ledge-like projection over it. All the four impressions on the plaque are badly defaced.

Reg. no. RTR-2, 1894 is a fragment of a terracotta plaque, with a neck. The partially-extant three impressions are defaced. One of them preserves *r[i]-mahā-vi*. It has been superimposed by a second.

Reg. no. RTR-2, 1895, of terracotta, is fragmentary. There is a broad groove (for placing a string) on the back side. The eight spokes of the wheel radiate from a circle and are encompassed by a rim of two concentric circles. Possibly, the impression was made from the seal which stamped Reg. no. RTR-2, 1882 (pl. CCCII, 1).

Reg. no. RTR-2, 1896 is a terracotta fragment preserving only the upper motif which is similar to that of the preceding. There is a broad groove on the back side.

Reg. no. RTR-2, 1897 (pl. CCCIII, 7) is a fragment of a small terracotta sealing, preserving only *bhikshu-sa[ṁ]ghasya* and the lower motif which consists of two rows of five petals each. The characters of the legend are of the ninth-tenth century A.D. The back side contains a groove for the string.

Reg. nos. RTR-2, 1898, 1899 and 1900, all of clay, are all fragments. The impressions on them were possibly made by the seal used for Reg. no. RTR-2, 1924 (pl. CCCXII A, 1). The wheel (on a post?) appears to have a single circle for the rim. Reg. no. RTR-2, 1898 preserves *Ratnagiri-mahā-vi* in the first line and *kshu-sa[ṁ]ghasya* in the second line. On Reg. no. RTR-2, 1899 are extant *giri-mahā-vi* in the first line and *sa[ṁ]ghasya* in the second line. Reg. no. RTR-2, 1900 bears *ri-mahā-vi* in the first line and *kshu-sa[ṁ]ghasya* in the second line. Below the upper motif are preserved two horizontal lines (lower one appearing beaded) in Reg. nos. RTR-2, 1898 and 1900. The floral motif partly survives in Reg. no. RTR-2, 1898.

Reg. no. RTR-2, 1901, of terracotta, retains only a part of the incuse which bears *ri-mahā-vi* in the first line and *ya a(ā)rya* in the second line. The impression might have been made by the seal used in Reg. no. RTR-2, 1882 (pl. CCCII, 1).

Reg. no. RTR-2, 1902, a terracotta fragment, bears possibly the impression of the seal used for Reg. no. RTR-2, 1924 (pl. CCCXII A, 1). Below the upper motif (damaged: the wheel is possibly on a post) are two horizontal lines, the lower one beaded. Of the legend, *Ratnagiri-ma* is clear in the first line, the available letters of the second line being defaced. The floral motif consists of two rows of petals, of which five are extant in the upper row. There are two grooves for strings on the back side.

Reg. no. RTR-2, 1903 is a fragment of a clay sealing bearing partially the incuse. Of the legend, *tnagiri-mahā* in the first line and *[r]ya-bhikshu-sa[ṁ]ghasya* in the second

line are traceable. The impression was made possibly by the seal used for Reg. no. RTR-2, 350 (pl. CCCIII, 6). There is a groove on the back side.

Reg. no. RTR-2, 1904 is a clay fragment bearing a part of the legend—*giri-mahā* in the first line and [*r*]*ya-bhi* in the second line.

Reg. no. RTR-2, 1905 is also a clay fragment. There is a groove on the back side. The wheel is double-rimmed. Of the legend, *hā-vihā* in the first line and *saṅghasya* in the second line are preserved. Only one petal of the lower motif is available. The sealing was impressed possibly by the seal of Reg. no. RTR-2, 351 (pl. CCCIII, 2).

Reg. no. RTR-2, 1906 is a clay fragment bearing a deer (on the sinister), a portion of a wheel and the first two letters of the first line of the legend.

Reg. no. RTR-2, 1907 is reduced to a quadrant of a discoid terracotta sealing preserving *riya a*(*ā*)*rya-bhi*. It might have borne the impression of the seal used for Reg. no. RTR-2, 351 (pl. CCCIII, 2). Three of the petals of the upper row of the floral motif are preserved.

Reg. no. RTR-2, 1908 is a fragment of a dabber-shaped terracotta sealing preserving only a part of the defaced incuse.

Reg. no. RTR-2, 1909 is a fragment of a terracotta sealing (slightly above 5 cm. in maximum diameter) bearing only a part of the legend—*śrī-Rat*. There was a perforation for a string.

Reg. no. RTR-2, 1910 is a fragment of a terracotta lump containing parts of three incuses (all defaced).

Reg. nos. RTR-2, 1911, 1912, 1913, 1914, 1915 and 1916 (first two being terracotta, the remaining four being of clay) are all fragments, preserving only a part of the incuse. The legend is badly defaced.

B. Sealings from Cell 17

The number of sealings and objects bearing impressions of the monastic seals of Ratnagiri-mahāvihāra recovered from Cell 17 of Monastery 1 is twenty (Reg. nos. RTR-2, 348 and 1784-1802). These were found within Cell 17 at varying depths. Several of them were baked. With a few exceptions, all the impressions are on irregular lumps of clay. Two of the regular sealings are shaped like discs, one (Reg. no. RTR-2, 1800) having the impressions of two straps on the back side. Many of these objects are fragments and preserve only a few letters, mostly defaced.

The impressions are caused by more than one seal. The diameter of the seals used was more or less 2·5 cm. The legend in two lines is crowned by a wheel flanked on either side by a deer, the characteristic symbol of Mṛigadāva (Sarnath). The rendering of the deer in many cases is stylized. The wheel in one group (e.g. Reg. no. RTR-2, 1802) has eight spokes radiating from a ring-like circular hub: around the spokes are two concentric circles forming the rim (pl. CCCIV A, 1). The second group (e.g. Reg. nos. RTR-2, 1798 and 1799) presents a six-spoked wheel with a pellet for the hub and a circle for the rim (pl. CCCIV A, 3 and 4). Below the legend is a decorative motif composed of leaves or petals.

Reg. no. RTR-2, 1802 (pl. CCCIV A, 1) is a terracotta disc (3·8 cm. in diameter), found at a depth of 3·10 m. below the top of the stone course of the north wall. The impression is made possibly by the seal used for Reg. no. RTR-2, 1920 (pl. CCCV A, 1). Flanked by a recumbent deer on either side, the wheel presents eight spokes radiating from a ring-like circular hub and a double circle for the rim. Of the legend, *Ratnagiri-mahā-vihā* in the first line and *a(ā)rya-bhikshu* in the second line can be made out. The characters of the letters are of the ninth-tenth century A.D The floral motif is mostly damaged. The diameter of the incuse is 2·8 cm.

Reg. no. RTR-2, 1798 (pl. CCCIV A, 3), found at a depth of 3·30 m. below the top of the stone course of the north wall, and Reg. no. RTR-2, 1799 (pl. CCCIV A, 4), found at a depth of 3·71 m. below the top of the stone course of the north wall, bear impressions of one and the same seal. Both are terracotta fragments. Reg. no. RTR-2, 1799 is discoid (5 cm. in diameter) and had possibly a perforation. The diameter of the incuse is about 2·5 cm. Flanked by a deer on either side, the wheel presents spokes (six visible) emanating from a tiny pellet and a single circular rim edged by projections at intervals. On Reg. no. RTR-2, 1798, the last five letters of the first line, *gīra(ri)-mahā-vī*, of the legend are legible. The letters are not well-formed and there are spelling mistakes: it appears that the person responsible for the preparation of this particular seal was unskilled. The characters of the inscription are similar to those of Reg. nos. RTR-2, 1889 (pl. CCCII, 2), 1918 (pl. CCCV B, 3), 1923 (pl. CCCV B, 4) and 1926 (pl. CCCV A, 3). On Reg. no. RTR-2, 1798 occurs a second impression (partly preserved) with a scroll motif within a circular incuse (1 cm. in diameter).

Reg. no. RTR-2, 348 (pl. CCCIV A, 5), found at a depth of 3·555 m. below the top of the stone course of the north wall, and Reg. no. RTR-2, 1800 (pl. CCCIV A, 2), found at a depth of 3·71 m. below the top of the stone course of the north wall, bear the impressions of one seal which is also responsible for Reg. no. RTR-2, 1888 (pl. CCCIII, 5). The legend, though defaced, can be made out: it reads *śrī-Ratnagiri-mahā-vi[hā]* in the first line and *riya a(ā)rya-bhikshu-sa[ṁ* or *ṅ]gha[sya]* in the second line. The characters of the inscription, which resemble those of Reg. no. RTR-2, 1802 (pl. CCCIV A, 1), are of the ninth-tenth century A.D. The diameter of the incuse is 2·8 cm. While Reg. no. RTR-2, 348 (of terracotta) presents a conical handle-like projection (damaged), Reg. no. RTR-2, 1800 is a clay disc (3·2 cm. in diameter). On the back side of the latter are two band-like depressions (possibly made by a split bamboo), below which runs a perforation. A part of the legend of this particular sealing has been obliterated by the impression of a second seal struck on it. The legend of this second impression is *tārāśrayaḥ*. The motif above this particular legend is a crescent and a dot symbolizing the *tārā* (star), the lower motif being broken. The diameter of the incuse is about 1·3 cm.

The rest of the sealings which are either discoid or hemispherical lumps are badly defaced, some preserving a few letters.

Four of the sealings, apart from Reg. nos. RTR-2, 1798 and 1800, bear a second impression, all within a circular incuse. One (Reg. no. RTR-2, 1801; pl. CCCX A, 3) of them, found at a depth of 3·91 m. below the top of the stone course of the north wall, preserves a luxuriant scroll (half missing, the diameter of the incuse being about 1 cm.).

Of the legend *śrī-Ratnagiri* etc., in the main impression, only *v*[*i*]*hā* below a portion of the wheel and the deer on the sinister are extant. The specimen is a small fragment of a clay sealing The motif (pl. CCCX A, 2 and 6) of the second impression in the remaining three (Reg. nos. RTR-2, 1795, 1796 and 1797, all hemispherical lumps, under-fired, two with grooves) is too defaced to be identified correctly. It looks like a five-petalled flower.

C Sealings from other parts

Apart from those found within the filling of the compartmented verandah in front of Cell 3 and within Cell 17, there are seventeen sealings and objects bearing seal-impressions (Reg. nos. RTR-2, 346, 347, 353, 378 and 1917-1929) with the legend *śrī-Ratnagiri-mahā-vihārīy-ārya-bhikshu-saṅghasya* or its variants found in various parts of Monastery 1. With the exception of three (Reg. nos RTR-2, 378, 1917 and 1922) which are of clay, all are of terracotta. While one (Reg. no. RTR-2, 1917) of the specimens is a tiny fragment, three are not regular sealings: one (Reg. no. RTR-2, 353) of the latter group is a terracotta circular plaque (about 10 cm. in diameter) with a sloping side having an inconspicuous depression in its central part and bears three partial impressions of one seal: the second (Reg no RTR-2, 1925) is a fragment of a flattish terracotta plaque with three impressions (one full and two partial): and the third (Reg. no. RTR-2, 1926) looks like a part of a frame (triangular in section) with the oval sealing attached to it. Among the remaining thirteen which are regular sealings, three (Reg. nos. RTR-2, 378, 1924 and 1927) present a handle-like projection (circular or squarish in section), the flan being circular or oval Five (Reg. nos. RTR-2, 347, 1918, 1920, 1921 and 1922) are discs, plano-convex in shape. Three (Reg. nos. RTR-2, 346, 1919 and 1923) are flat discs or discoid: all of them have grooves for a string: one of them, if not all the three, had a perforation. One (Reg no RTR-2, 1928) is a plano-convex disc with the central part of the convex back side prominently concave The last (Reg no RTR-2, 1929) is also plano-convex discoid with the obverse, which bears the impression, convex: the flat back side has at the centre a circular depression

With one exception (Reg. no. RTR-2, 1929: pl CCCV B, 5) where the incuse is square (about 1·5 cm. by 1·5 cm), all the incuses are circular, the diameter varying from 2·5 cm to 3·2 cm The legend is invariably in two lines, the last letter of the first line being either *vi* (or *vī*) or *hā*

With the exception of Reg no RTR-2, 1925, where the impressions are badly defaced, all the specimens can be classified according to the imprints of individual seals. Thus, Reg. nos. RTR-2, 353, 378 (pl CCCV A, 2) and 1917 fall under one group. All these impressions appear to have been made by the seal of Reg. no. RTR-2, 349 (pl. CCCII, 3) The diameter of the incuse is 3·2 cm Resting on a pedestal, the wheel, flanked by a deer (with two front legs raised) on either side, presents twelve thin petal-shaped spokes emanating from a central pellet and a single circle for the rim The lower motif is a lotus with two rows of five petals each Of the legend, which is in two lines, *śrī-Ratnagiri-mahā-vihārīy-ārya-bhi* can be made out

The impression of a second seal (cf Reg. no 1890: pl. CCCIII, 3) can be recognized

in Reg. no. RTR-2, 346 (pl. CCCV A, 1). Flanked by a recumbent deer on either side and resting on a double-petalled lotus, the neatly-executed wheel presents eight spokes radiating from the circular hub with a prominent pellet (for axle) inside and a circular rim edged by a row of tiny dots. The neatly-executed floral motif at the base consists of two rows of petals — five in the upper row and three in the lower. The full legend (with some letters damaged) may be restored as *śrī-Ratnagiri-mahā-vi[hāri]ya [ā]rya-bhikshu-sa[ṁ]gha[sya]*. The diameter of the incuse is 2·5 cm.

The impression of a third seal is presented by Reg. no RTR-2, 347 (pl. CCCV B, 2). Unfortunately, the sealing is partly preserved and bears only the hind part of the deer on the dexter, *śrī-Ratna* in the first line, *rya ārya* in the second line and a portion of a lotus.

The fourth seal, used in Reg. no. RTR-2, 1918 (pl CCCV B, 3), is the work of an unskilled novice Not only is the spelling inaccurate, but some portions of several letters have been either indiscriminately omitted or misrepresented. Flanked by a deer with a long neck on either side, the wheel is summarily executed with six spokes and a plain rim. The lower motif possibly had five petals in one row The diameter of the incuse is 2·5 cm.

In Reg. nos. RTR-2, 1919 and 1924 (pl CCCXII A, 2 and 1) we have the impressions of a fifth seal which was also used in some of the sealings found in the filling of the compartmented verandah in front of Cell 3 (e.g. Reg nos RTR-2, 1886, 1898, 1900 and 1902) Flanked by a deer on either side, the small wheel surmounts a post, below which are two horizontal lines (the lower one beaded). The floral motif at the base consists of two rows of seven petals each. The legend reads *śrī-Ratnagiri-mahā-vihār-ārya-bhikshu-sa[ṁghasya]*. The diameter of the incuse is 3·2 cm.

Reg. nos. RTR-2, 1920 (pl. CCCV A, 1), 1921 and 1922 bear the impressions of the sixth seal which stamped several specimens from the verandah in front of Cell 3 (e.g. Reg. no. RTR-2, 1882). Flanked by a recumbent deer on either side, the wheel has a ring-like hub, eight petal-shaped spokes and a rim of two circular lines The floral motif consists of two rows of five petals each The legend is *śrī-Ratnagiri-mahā-vihārya ārya bhikshu sa[ṁ* or *ṁ]ghasya*. The diameter of the incuse is 2·8 cm

The impression of the seventh seal, which is also responsible for Reg no RTR-2, 1889 (pl. CCCII, 2) from the filling of the compartmented verandah in front of Cell 3, is found on Reg. no. RTR-2, 1923 (pl. CCCV B, 4) Flanked by a deer on either side, the wheel presents spokes radiating from a pellet and two concentric circles for the rim (the outer circle having eight oblique strokes around it) The first line of the legend reads *śrī-Ratnagīna(ri)-mahā-vī*, the second line being damaged The diameter of the incuse is slightly over 2·5 cm.

Reg. no. RTR-2, 1926 (pl CCCV A, 3) bears the impression of the eighth seal. Flanked by a deer on either side, the wheel has eight spokes radiating from a tiny pellet and a single circular rim. The extant portion of the legend reads *śrī-Ratnagīrī-mahā-v[ī]hār-ārya-bh[i]* The diameter of the incuse is about 2·5 cm

The impression of the ninth seal, which stamped Reg no RTR-2, 1930 from Monastery 2, is available on Reg. no RTR-2, 1927 (pl CCCXV A) Flanked by a deer on either side, the wheel is somewhat diamond-shaped and rests on a pedestal Below the

wheel are two horizontal lines. The legend and the floral motif are defaced. The diameter of the incuse is 2·5 cm.

Reg. no. RTR-2, 1928 (pl. CCCV B, 6) preserves the impression of the tenth seal. Flanked by a plump deer, the wheel, with eight petal-shaped spokes emanating from a pellet and a circular rim, rests on a pedestal. The legend is [śr]ī-*Ratnagiri-mahā-vi*[*hār*]*īy-ā*[*r*]-*ya-bhikshu-saṅgha*[*sya*]. The lower motif is defaced. The diameter of the incuse is slightly above 2·5 cm.

The impression of the eleventh seal is preserved on Reg. no. RTR-2, 1929 (pl. CCCV B, 5). Here the lower motif is absent and the incuse is square. Flanked by a deer on either side, the wheel has a pellet for the hub and a single rim round the defaced spokes. The legend is *śrī-Ratnagiri-mahā-v*[*i*]*hāriy-a*[*r*]*ya*(?)-*sa*[*ṅgha*].

Leaving aside the spelling mistakes, the variant readings of the legends are: (i) *śrī-Ratnagiri-mahā-vihārīy-ārya-bhikshu-saṅ*(or *ṁ*)*ghasya*: (ii) *śrī-Ratanagiri-mahā-vihāriya ārya-bhikshu-saṅ*(or *ṁ*)*ghasya*: (iii) *śrī-Ratnagiri-mahā-vihār-ārya-bhikshu-saṅ*(or *ṁ*)*ghasya*: and (iv) *śrī-Ratnagiri-mahā-vihāriy-ārya-sa*[*ṅgha*].

The baked sealings do not indicate uniform firing. Thus, some (e.g. Reg. no. RTR-2, 1920) are red and well-burnt, some (e.g. Reg. no. RTR-2, 1918) again black and well-burnt and still others smoky in colour (e.g. Reg. no. RTR-2, 1928) with patches of dull-red colour (the firing being not uniform).

With the above general observations, we may now proceed to the detailed description of the specimens locuswise.

Cell 5 yielded amidst deposit (20·3 cm. thick, below a layer of charcoal) on the early floor a circular terracotta plaque with a sloping side having an inconspicuous depression in the middle (Reg. no. RTR-2, 353). The diameter of the specimen is nearly 10 cm. (excluding the edge which is broken). There are three impressions, a part of all of which is off the flan. The legend and the motif are badly defaced. The impressions appear to have been made by the seal which produced Reg. no. RTR-2, 349 (pl. CCCII, 3).

Cell 7 produced four sealings (Reg. nos. RTR-2, 346, 317, 378 and 1917) amidst filling above the floor. One (Reg. no. RTR-2, 378; pl. CCCV A, 2) of them, found at a height of 30·5 cm. above floor, is of clay. It had a handle-like conical projection which is mostly broken. The rim around the incuse is also missing. The impression, though defaced, is almost intact. It is produced by the seal used for Reg. no. RTR-2, 349 (pl. CCCII, 3). Flanked by two deer, the circular wheel, with a pellet for the hub, twelve petal-shaped spokes and a circle for the rim, rests on a pedestal. Of the legend, *śrī-Ratnagiri-mahā-vi* in the first line and *hārīy-ā*[*r*]*ya-bhi* in the second line are distinct. The characters are of the ninth-tenth century A.D. The lower motif at the base is made of two rows of five petals. The second sealing (Reg. no. RTR-2, 1917), also of clay, and found at a height of 30·5 cm. above the early floor, is reduced to a small fragment. It only preserves the wheel on a pedestal and the letters *giri*. This specimen bore the impression of the seal of the preceding. The third sealing (Reg. no. RTR-2, 346) is a terracotta disc (pl. CCCV A, 4), 3·5 cm. in diameter. The back side contains three string-grooves, one crossing the other two (below which is also a perforation). Impressed by the seal used for Reg. no. 1890 (pl. CCCIII, 3), the sealing is fairly well-preserved. The diameter of the incuse is 2·5 cm.

Resting on a double-petalled lotus, the wheel presents a conspicuous pellet at the centre of the circular hub, eight spokes, a circle for the rim and a row of tiny dots edging the rim. The deer are recumbent. Of the legend, which is in characters of about the tenth century A.D., *tnagiri-mahā-vi* in the first line and *ya [ā]rya-bhikshu-saṁgha* in the second line are distinct. The *ya* of *sya*, the last letter, possibly had an elongation in the form of a double horizontal line which runs below the letters of the second line. The floral motif of neat execution consists of five petals in the upper row and three in the lower. A part of the impression was obliterated by the stamp of another seal which had four letters. The diameter of the incuse of this particular impression is nearly 2 cm. Of the four letters, the first is *vī*, the third *pra* and the last *bha*. The second letter is broken. Above the legend is the representation of a conch-shell (with its head on the dexter) above a plain pedestal. Below the legend is the trace of a double line. The fourth sealing (Reg. no. RTR-2, 347) is the fragment (pl. CCCV B, 2) of a plano-convex terracotta disc, about 3·7 cm. in diameter. Of the upper motif, only the hind part of the deer on the dexter is extant. The letters of the legend in characters of the tenth-eleventh century A.D. are bold and neatly made. The first three letters (*Śrī-Ratna*) of the first line and first four letters (*riya ārya*) of the second line are alone preserved. The lower motif is a lotus of fine workmanship. Possibly, it had five petals in the upper row (with tiny petals in between) and three in the lower.

Amidst debris on the top of the eastern wall of Cell 9 was found a terracotta sealing (Reg. no. RTR-2, 1918), plano-convex in shape and 3·5 cm. in diameter. The six-spoked wheel has a circular rim (pl. CCCV B, 3). The two deer are represented with a long neck. The engraver who prepared the seal was a novice. The legend, which is in characters of the ninth-tenth century A.D., is full of mistakes and omissions. Portions of some letters are either misrepresented or omitted. The mistakes are too glaring in the second line which practically does not permit meaningful reading. The first line is readable. *Śrī* is defaced except for *ī* after which is *Ratnagīra(ri)-mahā*. The last letter is evidently intended for *vi* (or *vī*), but with dexter downward stroke and the sign for *i* (or *ī*) missing, it looks like *ra*. All the letters of the second line suffer from either the omission of one part or the other or misrepresentation. The lower motif is a single row of petals, of which three are visible. Possibly, there were five petals. The diameter of the incuse is 2·5 cm.

From the filling within Cell 15 was collected a fragmentary terracotta sealing (Reg. no. RTR-2, 1919: pl. CCCXII A, 2), a disc with one part elongated. The diameter of the incuse is 3·2 cm. The defaced wheel crowns a post. Below the wheel and deer are two horizontal lines, one appearing as dotted. The first line of the legend reads *śrī-Ratnagiri-mahā-vi*, of which *ri* and *ma* are damaged. Most of the letters of the second line and the underlying floral motif are badly defaced. The characters of the legend are of the ninth-tenth century A.D. The reverse presents three deep and broad grooves, bearing the impression of a string. One of them at least was covered, so that originally it acted as a perforation through which passed the string.

The verandah in front of Cell 16 yielded three sealings (Reg. nos. RTR-2, 1920, 1921 and 1922). They were found amidst debris on the floor at the north-western corner at

a depth of 5·435 m. below surface. One (Reg. no. RTR-2, 1920) of them is fairly well-preserved except for the damaged dexter. This terracotta sealing (pl. CCCV A, 1), bearing an impression of the seal of Reg. no. RTR-2, 1882 (pl. CCCII, 1), is plano-convex and nearly 4 cm. in diameter. The diameter of the incuse is 2·8 cm. Radiating from the hub in the form of a circle, the petal-shaped spokes, eight in number, are enclosed by a rim in the shape of two concentric circles. The deer are recumbent. Of the legend, which is in characters of the ninth-tenth century A.D., *Ratnagiri-mahā-vihā* in the first line and *a[ā]rya-bhikshu-sa[ṅ* or *ṁ]gha* in the second line are preserved. The floral motif consists of two rows of five petals each. The remaining two sealings also bear the impressions of the seal used in Reg. no. RTR-2, 1920 (pl. CCCV A, 1). One (Reg. no. RTR-2, 1921) of the two is a terracotta disc, somewhat elongated due to careless stamping, so that the outline is ovalish (4·8 cm. in maximum diameter). The impression is blurred. The other (Reg. no. RTR-2, 1922), of clay, is plano-convex (nearly 4 cm. in diameter). The full legend and motifs, though somewhat defaced, can be made out.

From Cell 21 hailed two sealings and a fragment of a plaque. One (Reg. no. RTR-2, 1923) of the sealings was found amidst filling at a depth of 3·25 m. below the top of the south wall of the cell. It is a malformed terracotta disc (roughly 4·5 cm. in diameter), a half of which is preserved (pl. CCCV B, 4). There is a string-mark on the back side. The diameter of the incuse is slightly above 2·5 cm The impression is the one made by the seal used for Reg. no. RTR-2, 1889 (pl. CCCII, 2). Radiating from a tiny pellet, the defaced spokes of the wheel are enclosed by a rim in the form of two concentric circles. Emanating from the outer circle are eight oblique strokes. The deer are craning their neck to look at the wheel. The legend, particularly the second line, is badly defaced and is in characters of about the tenth century A.D. The first line reads *Śrī-Ratnagīra(ri)-mahā-vī*. The other sealing (Reg. no. RTR-2, 1924), also of terracotta, was found in the ashy filling at a depth of 3·505 m below the top of the south wall. With a handle-like projection, it is somewhat tulip-shaped. The maximum diameter of the flan is slightly above 5·7 cm. The impression appears to be the one by the seal of Reg. no. RTR-2, 1919 (pl. CCCXII A, 2). The diameter of the incuse is 3·2 cm. The defaced wheel with a single circle for the rim stands on a post (pl. CCCXII A, 1) Below the wheel and the deer are two horizontal lines, one of which appears to be dotted. Of the legend, *Śrī-Ratnagiri-mahā* in the first line and *h[ā]rya-bhikshu-sa* in the second line are legible. The floral motif is composed of two rows of seven petals each. A partial impression of the same seal appears on the flan immediately edging the incuse. Only the first letters of the two lines are extant. Immediately above the top letter is a partial impression of a seal, possibly of an individual. The terracotta fragment (Reg. no. RTR-2, 1925) of a plaque bears one full impression and two partial impressions. The impressions are badly defaced. The incuse is slightly above 2·8 cm. in diameter. This fragment was found amidst the ashy filling at a depth of 3·505 m. below the top of the south wall.

In the filling of Cell 22 was found a fragment, possibly of a terracotta frame, with a sealing attached to it (Reg. no. RTR-2, 1926; pl CCCV A, 3), at a depth of 2·59 m. below the top of the wall. The diameter of the incuse is about 2·5 cm. Radiating from a tiny pellet, the eight spokes of the wheel are enclosed by a single circular rim. The first

line reads *śrī-Ratnagīrī-mahā-v*[*ī*]. In the second line *hār-ārya-bh*[*i*] can be made out. The characters of the legend are of about the tenth century A.D.

About 30·5 cm. below the rammed floor at the north-western corner of the monastery was found a terracotta sealing (Reg. no. RTR-2, 1927) with an ovalish flan (5·7 cm. in maximum diameter) and a handle-like projection with a squarish section. The diameter of the incuse is 2·5 cm. The impression is badly effaced (pl. CCCXV A). The rendering of the wheel is novel. Both the hub and the rim are diamond-shaped. The hub is solid and dominating. Flanked by a deer on either side, the wheel rests on a pedestal. Between the upper motif and the legend are two horizontal lines. The legend is indistinct.

The pavement in front of Monastery 1 yielded two terracotta sealings. One (Reg. no. RTR-2, 1928; pl. CCCV B, 6) of them is a disc (3·2 cm. in diameter) with the central part of its back side concave. The diameter of the incuse is slightly above 2·5 cm. Resting on a moulded pedestal, the wheel, with a pellet for the hub, eight petal-shaped spokes and a circular rim, is flanked by a plump deer on either side. Of the legend, which is in characters of the tenth-eleventh century A.D., (*śr*)*ī-Ratnagiri-mahā-vi* in the first line and [*r*]*īy-ā*[*r*]*ya-bhikshu-saṅgha* in the second line are preserved. The lower motif is defaced. The other sealing (Reg. no. RTR-2, 1929) is rather unique, as the legend and the motif are within a square incuse (pl. CCCV B, 5). The obverse is somewhat convex, while the flat reverse has a central depression. The square incuse is about 1·5 cm. × 1·5 cm. There is only one motif which is above the legend. The wheel and the flanking deer are somewhat obliterated. The first line of the legend reads *śrī-Ratnagiri-mahā*. Some of the letters of the second line, which possibly reads *v*[*i*]*hāriy-a*[*r*]*ya(?)-sa-*[*ṅgha*], are not very distinct. The characters of the legend are of about the ninth century A.D.

2. SEALINGS FROM MONASTERY 2

The number of sealings bearing the impression of the monastic seals of Ratnagiri-mahāvihāra found within Monastery 2 and its immediate precincts is only six. Out of these, four are again fragments.

One (Reg. no. RTR-2, 1930) of these sealings, though complete, is badly defaced. This terracotta sealing was found in Cell 2 in the filling at a depth of 91·5 cm. from the top of the paved floor. With an ovalish flan (maximum diameter being 5·7 cm.), it has a handle-like projection (about 2·5 cm. long), squarish in section. The diameter of the incuse is 2·5 cm. The impression appears to have been made by the seal used for Reg. no. RTR-2, 1927 (pl. CCCXV A). The wheel is somewhat diamond-shaped. The legend below two horizontal lines is badly blurred.

The remaining five were found immediately outside the monastery to the west of Cell 15 at depths varying from 61 cm. to 1·525 m. below surface. One (Reg. no. RTR-2, 1931) of them presents a conical handle-like projection and a somewhat circular flan (slightly less than 5 cm. in diameter), the total length being 5·7 cm. The incuse is slightly over 2·5 cm. in diameter. The legend and the motifs are defaced. Of the floral motif, five petals in the upper row can be made out. This sealing is of terracotta. The second

sealing (Reg. no. RTR-2, 1932) is a fragment of a terracotta lump. Only a part of the impression — deer on the sinister, a portion of the double-rimmed wheel and *vi* — is preserved. The third (Reg. no. RTR-2, 1933) is a fragment of a flat terracotta sealing. The impression is not merely defaced but partly extant. There is a second impression of another seal, also partly preserved. This contains only a crescent and a dot, the symbol of the *tārā*: the underlying missing legend might have been *tārāśrayaḥ* or *tārāśaraṇa*. The fourth (Reg. no. RTR-2, 1934) is a fragment of a clay plano-convex sealing. The partly-extant incuse presents a portion of the double-rimmed wheel, deer on the sinister and *hā-vi*. This impression as well as the impression on Reg. no. RTR-2, 1932 appears to have been made by the seal utilized for Reg. no. RTR-2, 1920 (pl. CCCV A, 1). The fifth (Reg. no. RTR-2, 1935) is a fragment (pl. CCCV B, 1) of a flat terracotta sealing. Flanked by a deer on either side, the wheel presents a circular hub, eight petal-shaped spokes and a rim in the form of two concentric circles. The extant letters — [*r*]*i-mahā-vi* — are neatly executed. The characters of the legend are of about the eleventh century A.D.

CHAPTER THIRTEEN

MISCELLANEOUS SEALINGS

MONASTERIES 1 and 2 yielded, apart from the monastic sealings of Ratnagiri-mahāvihāra, a large number of sealings bearing various legends, anthropomorphic figures, animals and some motifs. Many of them bear the names of individuals who were presumably either monks or lay devotees. It is not unlikely that some of these persons belonged to the monastic establishment of Ratnagiri itself. Many of the sealings might have been tokens or votive offerings.

These miscellaneous sealings are described below locuswise. Two more sealings picked up on the surface are also noticed here.

1. SEALINGS FROM CELL 17 OF MONASTERY 1

Cell 17 produced the maximum number of clay sealings[1] bearing a wide variety of impressions. Not taking into account those sealings which bore impressions of miscellaneous seals along with those of monastic seals of Ratnagiri-mahāvihāra, the number of sealings is as many as one thousand three hundred and eighty-six. Out of these, forty-one (Reg. nos. RTR-2, 1689-1726 and 1811-1813) are either too defaced or fragmentary to admit proper identification.

All the sealings were shaped by hand before the seals were struck. The sealings are of various forms — globular, barrel-shaped, cylindrical, plano-convex, plano-conical, hemispherical, flattened-hemispherical, ovalish in outline and disc-like.

The impressions of twenty different seals can be made out from one thousand three hundred forty-five sealings noticed here. The incuses are variously oblong, circular, oval, semicircular, elliptical and square. The sealings may be divided broadly in seven categories: (i) those bearing letters (mostly of the names of individuals): (ii) that containing an anthropomorphic figure: (iii) those bearing animal motifs: (iv) those having the motifs of a conch and a lotus: (v) those bearing the motif of an *utpala*: and (vi) those having floral or plant motifs.

Accounting for the maximum number, the sealings of the first category contain the imprints of ten seals inscribed with different legends: the letters are arranged in one or two lines. Two (namely, *tārāśrayaḥ* and *tārāśaraṇa*) types alone have an astral symbol (a crescent capped by a dot), the rest being without any other symbol. The number[2] of sealings of one type bearing identical letters in two lines is as many as seven hundred and seventy-three. Again, there are one hundred and seven sealings bearing the name of Chintāmaṇirakshita, the name being stamped twice on as many as one hundred and two out of these sealings. It is not known why the same legend or the name of one individual

[1] Many of these sealings were later on baked by a potter at our instance.

was stamped on so many clay sealings and why the clay sealings of these types were considered worthy of storing in the strong room or store-room of the monastery.

Among the sealings of category (iii), only two animals, namely bull and lion, are found represented. While the sealings with the bull motif number forty-six, those bearing the lion motif are twelve including one struck by an individual seal.

Some sealings bear more than one impression. Thus, on Reg. no. RTR-2, 1836 (pl. CCCIV B, 3), we have, apart from an impression with the figure of possibly a Bodhisattva, a second impression representing an *utpala,* the flower particularly associated with Tārā and Mañjuśrī.

All the sealings described below were found within Cell 17, the strong room or store-room of Monastery 1. The north wall of this cell has a single course of stone slabs near the ceiling. The recording of the depth of the finds was made with reference to the top of this stone course.

A. Sealings with a two-lined legend within an oblong incuse

Cell 17 produced the maximum number of the sealings (pl. CCCVI A) of the type of this category. Numbering as many as seven hundred seventy-three, these sealings (Reg. nos. RTR-2, 167-190, 221-313, 327-335, 881-1000, 1006-1507, 1672-1680, 1727 and 2236-2250) were found dumped in the cell at depths varying from 3·66 m. to 3·915 m. below the top of the stone course of the north wall. All of them were of unbaked clay. Consequently, many of them are fragmentary, obviously on account of the thrust and weight of objects placed on them and ultimate collapse of the ceiling of the cell. It is not unlikely that there were some more sealings which were totally smashed and got mixed up with debris.

A single seal was used for stamping all these sealings which were somewhat barrel-shaped with two sides (top and bottom) flattened in some cases due to the pressure of stamping. Being hand-made, the dimensions and girth of the sealings are not uniform. The lengths of the sealings vary from 1·7 cm. to 2·2 cm., the normal length being 2 cm. The length and width of the oblong incuse, which bears the letters in relief, are 1 cm. and 5 mm. respectively.

The letters are arranged in two lines. The reading of the first line appears to be *siddham* (expressed by a symbol) *tārābala.* The first two letters of the second line are *mā* and *ra.* The remaining three letters of this line seem to be *ro* (or *vo*), *dha* and *na* (or *ta*). The characters of the letters are of about the eleventh century A.D. If the reading *mārarodhana* is correct, we may presume that by stamping these words on clay lumps, the devotees or monks aspired to resist (or subdue) Māra (standing for evil) with the power or blessings of Tārā. It also shows the exalted position that Tārā had been occupying in the mind of the Buddhists.

B. Cylindrical sealings with two impressions of one seal

There are one hundred and two clay sealings (Reg. nos. RTR-2, 202-218, 322-326,

1524-1526, 1537-1595, 1648-1651, 1681 and 1941-1953) found at depths varying from 3·405 m. to 3·86 m. below the top of the stone course of the north wall of Cell 17. All of these sealings bear two impressions (pl. CCCVIII A) of one single seal.

Made of unbaked clay, the sealings are mostly cylindrical in shape. The cylinders are produced by hand. The maximum length of the cylinders is 2·5 cm. The length of some of the sealings is 1·6 cm. with the result that they could not accommodate the impression of the full seal. The full length of the incuse, which is to some extent oblong with the two short sides somewhat curved, is 1·9 cm., the width being 3 mm.

Each incuse bears in a single line seven letters in relief. The reading of the legend appears to be *chintāmaṇirakshita* ('protected by the *chintāmaṇi* jewel'), apparently the name of an individual. Palaeographically, the legend is ascribable to about the twelfth century A.D.

C. Cylindrical sealings with an impression of a seal

There are five clay cylindrical sealings (Reg. nos. RTR-2, 219, 220, 336, 1682 and 1940) bearing a single-lined legend which is identical with the one found on the preceding group with two impressions of a single seal. The reading of the legend, which is in characters of about the twelfth century A.D., appears to be *chintāmaṇirakshita* (pl. CCCVIII B). These sealings were found within Cell 17 at depths varying from 3·66 m. to 3·86 m. below the top of the stone course of the north wall.

Made of unbaked clay, these sealings are cylindrical in shape, though somewhat flattened by the impact of the striking of the seal. These hand-made cylinders vary from 1·8 cm. to 2·1 cm. in length. The length of the incuse is the same as the one on the preceding group, being stamped by the same seal. Two of the sealings bear the legend partially, as the seal was struck on the shorter sides of the cylinders.

D. Circular sealings with a two-lined legend

There are altogether ninty-seven clay sealings (Reg. nos. RTR-2, 160-166, 201, 318-321, 1596-1647, 1652-1671, 1683, 1803-1809 and 2251-2255) bearing a two-lined legend within a circular incuse (pl. CCCVI B). These sealings lay within Cell 17 at depths varying from 3·405 m. to 3·86 m. below the top of the stone course of the north wall.

These sealings are plano-convex in shape. While a few are almost hemispherical in shape, many of them have the convex back side considerably flattened. Being hand-made, they are not uniform in size. The maximum diameter of the sealings varies from 2·5 cm. to 1·6 cm., the normal diameter being 2·2 cm. The diameter of the incuse is 1·5 cm. The impressions are considerably rubbed with the result that uncertainty hangs over the correct reading of the defaced letters.

Within the circular incuse are ten letters arranged in two lines. The letters, in low relief, palaeographically, belong to about the eleventh century A.D. Out of the five letters of the first line, the first letter appears to be *stha* or *su* and the second and the third are *vi* and *ra*. In case the first letter is *stha*, the reading will be *sthavira*. It is difficult to decipher the damaged fourth and fifth letters. The fourth letter looks like *lo*

or *to*. The available portion of the fifth letter appears to be *ve*. The reading of the second line is either *sararatnasya* or *sarachandasya*. It may be noted that the letters *va*, *ra* and *cha* of this period of this region of Orissa were somewhat akin to one another. The legend apparently is meant for the name of an individual, possibly a *sthavira*. In case the fourth and fifth letters of the first line are *lo* and *ke*, the name of the individual would be Lokesa(śva)raratna or Lokesa(śva)rachanda

E. Globular sealings with a two-lined legend within an oval incuse

There are seventy-two sealings (Reg. nos. RTR-2, 339-345, 798-844, 856-859, 1001-1005, 1528-1535 and 1810) bearing six letters (in relief) in two lines within an oval incuse (pl. CCCVII A). These were found inside Cell 17 at depths varying from 3·66 m. to 3·86 m. below the top of the stone course of the north wall. Fashioned by hand, the clay globules are of variant dimensions. The diameters thus vary from 1·2 cm. to 2 cm. The length of the oval incuse is 1·1 cm. All the impressions (mostly defaced) are from one single seal.

The sealings bear the name of an individual called Śrī-Vīmalachandra, the first line reading *śrī-vīma* and the second line *lachandra*. The characters of the legend are of about the eleventh century A.D.

F. Barrel-shaped sealings with three letters within an elliptical incuse

There are altogether forty-eight sealings (Reg. nos. RTR-2, 143-159, 681-694, 784-787, 845-847, 860-865, 1536 and 1728-1730), all of which are of unbaked clay. These sealings were found within Cell 17 at depths varying from 3·605 m. to 3·91 m. below the top of the stone course of the north wall. Impressions were made on roughly barrel-shaped lumps of clay (shaped by hand), varying in length from 1·7 cm. to 2·5 cm. The most common length is 2 cm. All the impressions were from one single seal, the length of the flan of which was 1·3 cm. as may be assessed from the incuse.

There are three letters in relief at the centre of the roughly-elliptical incuse (pl. CCCVII B). The first two letters are *dā* and *ma*. The last letter appears to be *ra*, though the possibility of its being *cha* cannot be entirely ruled out: for there was not much difference between the forms of *ra* and *cha* in characters of this region of Orissa in the eleventh-twelfth century A.D. The characters resemble closely those of the Ratnagiri copper-plates[1] of the Somavaṁśī king Karna

G. Globular sealings with a semicircular incuse

There are eighteen globular sealings (Reg. nos. RTR-2, 1814-1823, 1936-1939 and 2256-2259), all of clay and fashioned by hand. These sealings were found within Cell 17

[1] *Epigraphia Indica*, XXXIII, 1959-1960, pp 263-68.

at depths varying from 3·555 m. to 3·86 m. below the top of the stone course of the north wall. The diameter of the globules in most cases is less than 2 cm.

The sealings bear four letters (pl. CCCIX A, 4, 5, 7 and 8) in relief within a semi-circular incuse, the maximum length of which is 1·2 cm. The letters in all the specimens are badly defaced. The first three letters may be *śrī*, *ra* (or *cha*) and *ne* (or *no*). The characters of the legend are ascribable to the eleventh-twelfth century A.D.

Some of the sealings of this category bear a second impression of other seals within a somewhat squarish (6 mm. x 6 mm.) incuse. The symbols found in the incuse are defaced. While some resemble a floral or plant motif (pl. CCCIX A, 1 and 2; Reg. nos. RTR-2, 1936 and 1937), others represent perhaps an animal (pl. CCCIX A, 6 and 9; Reg. nos. RTR-2, 1939 and 1938).

H. Sealings and seal-impressions with the legend *tārāśrayaḥ*

There are four impressions (Reg. nos. RTR-2, 1800 and 1833-1835) with the legend *tārāśrayaḥ* ('one whose refuge is Tārā'). The best-preserved legend is the one which is struck on a circular sealing (Reg. no. RTR-2, 1800; pl. CCCIV A, 2) with the legend *śrī-Ratnagiri-mahā-vihāriya a(ā)rya-bhikshu-saṁ(* or *ṅ)ghasya* (p. 387).[1] The diameter of the incuse is about 1·3 cm. The legend *tārāśrayaḥ* in relief is distinct, the characters being of the ninth-tenth century A.D. The palatal *śa* is a looped one. Above the legend is an astral symbol—a crescent below a dot. The lower portion of the impression is broken, leaving only a faint trace of a motif composed of petals or leaves.

The second impression of the very seal, which was used for the preceding, occurs on a fragment of an irregular lump of clay (Reg. no. RTR-2, 1833) which probably contained impressions of other seals as well. Only first three letters (*tārāśra*), the astral symbol and a petal or leaf are preserved. This particular fragment was found at a depth of 3·91 m. below the top of the stone course of the north wall of the cell.

The third specimen (Reg. no. RTR-2, 1834) is a regular clay sealing, plano-conical in shape. The circular incuse is about 1·3 cm. in diameter, the maximum diameter of the sealing being 1·9 cm. Of the letters, only *yaḥ* is somewhat distinct. The astral symbol (a dot above a crescent) and the decorative motif are faintly traceable. The sealing was found at a depth of 3·91 m. below the top of the stone course of the north wall of the cell.

The fourth impression (Reg. no. RTR-2, 1835; pl. CCCX A, 1) is on an irregular lump of clay (partly preserved) which probably bore other seal-impressions as well. This specimen also lay at a depth of 3·91 m. below the top of the stone course of the north wall. The impression is defaced. However, the legend (*tārāśrayaḥ*) within a circular incuse, about 1·3 cm. in diameter, is traceable. The astral symbol is not clear. Below

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[1] Reg. no. RTR-2, 1880 (pl. CCCII, 4), a sealing bearing the impression of the monastic seal of Ratnagiri-mahāvihāra and found in the filling of the compartmented verandah in front of Cell 3, also contains the impression with the legend *tārāśrayaḥ* (above, p. 383).

the legend is a faint trace of what looks like a zig-zag line, below which is a decorative motif composed of petals or leaves.

I. Sealings with the legend *Tārāśaraṇa*

There are three sealings (Reg. nos. RTR-2, 1830-1832) with the legend *Tārāśaraṇa*. Made of clay, these sealings are hemispherical in shape, the maximum diameter being 2·2 cm. The diameter of the incuse is nearly 1·3 cm. The sealings were found at a depth of 3·91 m. below the top of the stone course of the north wall of Cell 17.

The legend (pl. CCCIV B, 1) is *tārāśaraṇa* ('refuge in Tārā') in characters of about the tenth-eleventh century A.D. Above the legend is a crescent below a dot, the symbolical representation of the *tārā* (star).

J. Circular sealing with a single-lined legend

The sealing (Reg. no. RTR-2, 2260) is damaged. The impression was made on a clay hand-made globule (pl. CCCIX A, 3) which is slightly flattened due to the impact of the stamping. The diameter of the globule is slightly more than 2 cm. The oblong incuse is partly damaged; a part (on the dexter) of the incuse along with the letters is missing. The width of the incuse is 4 mm., the available length being 1·3 cm. The legend could not be properly deciphered due to damage, though a couple of letters (like *va* and *ra*) could be read.

K. Globular sealing with a single-lined legend within an elliptical incuse

This hand-made clay ball (Reg. no. RTR-2, 2261), slightly less than 2·5 cm. in diameter, bears a roughly-elliptical incuse (2·3 cm. long) with a single-lined legend in relief (pl. CCCIV B, 2). The incuse is painted with red ochre (?). The reading of the complete legend is not possible, though some letters like *va*, *ra* and *bha* could be made out.

L. Plano-convex sealings with bull motif within a circular incuse

The circular sealings (Reg. nos. RTR-2, 191, 192, 1527 and 1741-1783), numbering forty-six, were found within Cell 17 at depths varying from 3·48 m. to 3·86 m. below the top of the stone course of the north wall. Made of unbaked clay and fashioned by hand, these sealings are plano-convex in shape (pl. CCCXI A, 1-4). The maximum diameters of the sealings vary from 2·2 cm. to 4·5 cm. The diameter of the circular incuse is 1·9 cm. The humped bull within a circular border has a well-built body, exuding strength: its tail is raised. The border consists of two concentric circles connected together by spoke-like lines at short intervals.

M. Plano-convex sealings with lion motif within a square incuse

Altogether eleven circular sealings (Reg. nos. RTR-2, 317 and 1731-1740) of this

category were found in Cell 17, usually at a depth of 3·405 m. below the top of the stone course of the north wall. Similar sealings have been recovered from the filling inside Cell 7 and the compartmented verandah in front of Cell 3. Of unbaked clay, these hand-made sealings (pl. CCCXI A, 5-8) are plano-convex, a few being flattish. The maximum diameters of the sealings vary from 2·2 cm. to 2·7 cm., the incuse being 1·4 cm. × 1·4 cm. The lion, with its head turned towards its back, raised tail and half-open mouth, is in relief within a square having an indented border. The mane is indicated prominently with oblique lines.

N. Globular sealing with lion motif within a circular incuse

A single sealing (Reg. no. RTR-2, 193) of this type was discovered within Cell 17 at a depth of 3·86 m. below the top of the stone course of the north wall. Made of clay, the hand-made sealing (pl. CCCXI A, 9) is globular in shape. Within a circular incuse is the representation of a tiny lion with a raised tail.

O. Sealing with a double impression

Found at a depth of 3·71 m. below the top of the stone course of the north wall, the clay sealing (Reg. no. RTR-2, 1836: pl. CCCIV B, 3) is flat, the outline being ovalish. Of the two impressions, the upper one represents the seated figure of a Bodhisattva (?) with an uncertain object in the right hand. Around the figure is a border of two concentric circles with spoke-like strokes within. The diameter of the circular incuse of the sealing is 1·3 cm.

The second impression (1·7 cm. in diameter), also circular, presents a finely-executed *utpala* with a thick stem and a leaf and a bud with stalks issuing from the stem. Around the floral motif is a circular border, a part of which was obliterated by the stamping of the seal with the seated figure

P. Sealings with an *utpala*

Apart from the preceding sealing, there are two clay sealings (Reg. nos. RTR-2, 1837 and 1838) with the impression of an *utpala*. All the three impressions were made by one seal. Both the sealings are circular. One (2·2 cm. in diameter) of the two is somewhat plano-convex and bears only a part of the impression (defaced). The other (pl. CCCIV B, 4) is disc-like. The diameters of the sealing and its incuse are respectively 2·4 cm. and 1·7 cm. From the stem of the *utpala* have issued two stalks, one ending in a bud and the other in a leaf. Both the sealings were found at a depth of 3·71 m. below the top of the stone course of the north wall of Cell 17.

Q. Sealings with a conch and a lotus

The total number of the sealings (Reg. nos. RTR-2, 194-200, 314-316, 695-783, 788-

797, 848-855, 866-880, 1508-1523 and 1684-1688) of this category is one hundred and fifty-three. These sealings were found at depths varying from 3·405 m. to 3·91 m. below the top of the stone course of the north wall of Cell 17. Made of unbaked clay, the sealings are flattened hemispheroids[1] in shape, with the top surface (bearing the impression) flat. The bottom side is flattened almost to the shape of a disc in some specimens. The maximum diameters of the sealings, which were hand-made, vary from 1·7 cm. to 2·4 cm., the diameter of the majority being 1·9 cm.

The sealings bear two symbols — a stylized conch and a lotus with five petals (visible) and a wavy stalk (pl. CCCXI B). The top of the lotus and the bottom of the conch are in one direction. The symbols are within a circular incuse, the latter's diameter being 1·1 cm. It is not known if these two auspicious symbols are intended to represent the *śaṅkha-nidhi* and *padma-nidhi*.

R. Seal-impressions with a scroll, with a leaf and with a floral motif

The scroll (pl. CCCX A, 4) was impressed on an irregular lump of clay (Reg. no. RTR-2, 1839), baked afterwards. The diameter of the circular incuse is nearly 1·2 cm. It was found at a depth of 3·91 m. below the top of the stone course of the north wall. As already noted (p. 387), another partly-damaged scroll (pl. CCCX A, 3) has survived on Reg. no. RTR-2, 1801 which bears the impression of the monastic seal of Ratnagiri-mahāvihāra.

The leaf (pl. CCCX A, 5) within a circular border is preserved on a tiny clay fragment (Reg. no. RTR-2, 1840). The diameter of the circular incuse is nearly 1 cm. This specimen lay at a depth of 3·91 m. below the top of the stone course of the north wall of Cell 17.

The floral motif (pl. CCCX A, 2 and 6), badly effaced, is also noticed on two lumps (Reg. nos. RTR-2, 1796 and 1797) which bear the defaced impressions of the monastic seals of Ratnagiri-mahāvihāra.

S. Sealings with a defaced impression of a floral or plant motif

There are six clay sealings (Reg. nos. RTR-2, 1824-1829) with a defaced impression of a floral or plant motif within an oblongish incuse. These sealings are irregular hand-made globules, somewhat flattened by the stamping. The diameter is 1·9 cm.

2. SEALINGS FROM COMPARTMENTED VERANDAH IN FRONT OF CELL 3 OF MONASTERY 1

The filling-material within the compartmented verandah in front of Cell 3 yielded

[1] Only one sealing (Reg no. RTR-2, 793; pl. CCCXI B, middle one of the top row) does not conform to this shape which may be due to careless stamping and clay being more wet than required at the time of stamping.

thirty-five sealings, apart from those with the impressions of the monastic seals of Ratnagiri-mahāvihāra.

These thirty-five sealings bear the impressions of thirteen different seals including two, the imprints of which were found on some sealings from Cell 17. The impressions caused by these two particular seals present an *utpala* and a lion motif. The remaining eleven seals responsible for the impressions on the rest of the sealings were inscribed and mostly record the names of individuals, who either were associated with the Buddhist establishment of Ratnagiri or came to this centre as pilgrims.

These thirty-five sealings are described below according to their types.

A. Sealings with the legend *vinītaguptasya*

There are two neatly-made circular clay sealings (Reg. nos. RTR-2, 1843 and 1844; pl. CCCXIII A, 2 and 3) with the legend *vinītaguptasya* ('of Vinītagupta'). Plano-convex in shape, both bear the impression of one seal. The maximum diameter of Reg. no. 1843 is 2·9 cm., that of Reg. no. 1844 being 2·4 cm. The diameter of the circular incuse of the sealings is 1·7 cm.

The legend in relief is in one line, the characters being of about the eleventh century A.D. The *ya* attached to *s* is extended almost as a double underline below all the letters. Vinītagupta was the name of an individual who was possibly either a monk or a lay devotee. Above the legend is the motif of a conch with its head on the dexter, while below the legend is a decorative plant motif of fine workmanship. The seal, to judge by the impression, was of neat execution.

B. Sealing and seal-impressions with the legend *kuntighosha*

There is only one regular sealing (Reg. no. RTR-2, 1845) with the legend *kuntighosha* (pl. CCCXIII A, 1), apparently the name of an individual. Plano-convex in shape, the circular clay sealing is 2·2 cm. in diameter. The maximum diameter of the circular incuse is 1·7 cm.

The legend is distinct and neatly done. The letter *gho* is slightly damaged. The characters are not earlier than the eleventh century A.D. There is a motif of the conch with its head on the sinister above the legend, while below is depicted a lotus with seven petals in the upper row and three petals in the lower. The legend and motifs, all in relief, are surrounded by a circular border.

Apart from this sealing, there is an irregular lump of clay (Reg. no. RTR-2, 1854) bearing two impressions of the same seal which was responsible for Reg. no. RTR-2, 1845. Both the impressions are partly preserved. The better-preserved one retains the last three letters (*n[t]ighosha*) of the name.

C. Seal-impressions with the legend *vajraguptaḥ*

A flattish clay plaque (Reg. no. RTR-2, 1846), somewhat ovalish in outline, bears

two impressions of one single seal (pl. CCCXV B). The maximum length of the partly-damaged plaque is 5 cm. The incuse is circular, the diameter being 1·7 cm.

The legend *vajraguptaḥ* (evidently, the name of an individual) in characters of the eleventh century A.D. is well-preserved. Above it occurs the motif of a conch with its head on the sinister. Below the legend is a lotus with five petals in the upper row To judge by the impression, the seal was of neat workmanship.

D. SEAL-IMPRESSIONS WITH THE LEGEND *DIVĀKARAPRABHA*

There are three irregular lumps of clay (Reg. nos. RTR-2, 1848-1850) bearing a circular impression with the legend *divākaraprabha* (apparently the name of an individual), one of the lumps having two impressions of the same seal. There is a fourth lump (Reg. no. RTR-2, 1847) with the lower parts of first two letters partly preserved; the available parts resemble the lower parts of *divā*. The diameter of the circular incuse is about 1·3 cm. There is a broad and deep groove on the back side.

The legend *divākaraprabha* (pl. CCCXV E) is in one line. The characters are of about the tenth century A.D. Above the legend is either a lotus-bud (with three petals visible) or an *utpala*. Below the legend is a fully-blossomed lotus with seven petals in the upper row and five in the lower.

E. SEAL-IMPRESSIONS WITH THE LEGEND *APRAMĀDAḤ*

There are two impressions (pl. CCCXII B, 3) of one seal on a lump of clay in the form of a curved cylinder (Reg. no. RTR-2, 1851). The circular incuse is nearly 1·3 cm. in diameter.

Above the legend *apramādaḥ* ('vigilance') is a conch with its head on the sinister, while below the legend is a lotus with five petals visible. The characters of the legend are not earlier than the eleventh century A.D.

F. SEAL-IMPRESSION WITH THE LEGEND *TĀRĀŚRAYA*

The impression (pl. CCCXII B, 2) is on an irregular lump of clay (Reg. no. RTR-2, 1852). There is a chase-like depression on the back side. The diameter of the circular incuse is 1·3 cm.

Above the legend is a conch with its head on the sinister. Below the legend is the representation of a fully-blossomed lotus The legend *tārāśraya* ('one whose refuge is Tārā') is in characters of about the tenth century A.D. Cell 17 also yielded sealings with the legend *tārāśrayaḥ*; but in those specimens the motif on the top of the legend is a crescent underlying a dot (above, p. 399).

G. FRAGMENTARY SEAL-IMPRESSION

A half (pl. CCCXII B, 1) of the impression of a seal is preserved on an irregular

lump of clay (Reg. no. RTR-2, 1853). There are four parallel grooves with string-marks on the back side of the lump. The diameter of the circular incuse is 1·6 cm.

Only the last two letters, in characters of about the eleventh century A.D., are preserved. These read as *chandraḥ* (last part of the name of an individual). Before *cha* is the vertical stroke of the preceding letter. Above the legend is a partially-preserved conch with its head on the sinister. Below the legend occurs a fully-blossomed lotus with finely-executed stamens.

H. Seal-impression with the legend *ratnāśraya*

The impression (pl. CCCIX B) on an irregular lump of clay (Reg. no. RTR-2, 1856) is not merely faint but partly damaged. There is a horizontal scratch disconnecting the uppermost parts of three letters. The incuse appears to have been 1·7 cm. in diameter.

There are four letters in characters of the ninth-tenth century A.D. The first, third and the last letters are *ra*, *śra* and *ya*. The damaged second letter is most probably *tnā*. The legend would be *ratnāśraya* ('one whose refuge is *ratna*'). The major part of the motif (most probably a flower) underlying the legend is missing.

I. Sealing with a defaced legend

Roughly lenticular in shape, the clay sealing (Reg. no. RTR-2, 1855), 2·5 cm. long, preserves a defaced legend within an oval incuse (pl. CCCX B). The maximum length of the incuse is 1·2 cm. There are traces of five tiny letters. The legible last two letters are *ya* and *la*, after which there is a vertical line which might have been a part of another letter.

J. Plaque with oval seal-impressions

This semicircular fragmentary terracotta plaque (Reg. no. RTR-2, 1857), which was most probably circular originally, is now reduced to the half. Its available length is 11·7 cm., the maximum available width being 6·2 cm. The specimen (pl. CCCXIII B) bears five impressions of one and the same seal. Out of these five impressions, two are partly extant, while the impressions of two full ones are defaced. The maximum diameter of the incuse is 1·2 cm.

There are five letters in characters of the ninth-tenth century A.D. The legend reads *udyatavarma* (pl. CCCXIII C), presumably the name of an individual. Below the legend is a floral motif with three petals visible.

K. Sealings with an *utpala*

There are seven circular disc-like sealings (Reg. nos. RTR-2, 1871-1877) with the motif of an *utpala* within a circular border. From the thick stem have issued two stalks ending in a bud and a leaf. The diameter of the sealings varies from 2·2 cm. to 2·5 cm. The diameter of the incuse is 1·7 cm. These clay sealings bear the impressions of the seal

which produced three sealings (Reg. nos. RTR-2, 1836-1838: pl. CCCIV B, 3 and 4) found within Cell 17 (above, p. 401).

Apart from these, there is an oblongish terracotta sealing (Reg. no. RTR-2, 1878; pl. CCCXIV B) bearing two impressions, one with the motif of an *utpala* as in the preceding seven. The second impression was caused by a separate seal. Only a part of this impression has survived. The impression was circular and bore a legend. There are only two letters now extant. While one letter (the last letter) appears to be *ka*, the other is not clear. The circular border has a row of tiny spokes or indentations within two concentric circles.

L. SEALINGS WITH LION MOTIF WITHIN A SQUARE INCUSE

There are twelve clay sealings (Reg. nos. RTR-2, 1859-1870) with the impression of a lion within a square incuse (1·4 cm. x 1·4 cm.) with an indented border. These are similar to the ones (Reg. nos. RTR-2, 317 and 1731-1740: pl. CCCXI A, 5-8) found within Cell 17; both the groups are the result of the stamping by one seal. The circular sealings are either plano-convex or disc-like. Their diameters vary from 2·2 cm. to 2·8 cm.

3. SEALING FROM CELL 6 OF MONASTERY 1

Cell 6 yielded a single clay sealing (Reg. no. RTR-2, 2265), roughly barrel-shaped (but two sides flattened due to stamping) and 2·7 cm. long. The single-lined legend within a roughly-elliptical incuse is defaced (pl. CCCXIV A. 8). The last letter appears to be *vaḥ*. There is a horizontal perforation (evidently for a thread) running through the middle of the sealing.

4. SEALINGS FROM CELL 7 OF MONASTERY 1

Cell 7 produced two clay sealings (one reduced to a fragment) and a lump of clay bearing a seal-impression. All of them were found amidst filling, at a height of 2·5 cm above the floor.

The impression (pl. CCCXIV A, 3) on the lump (Reg. no. RTR-2, 2262) is partly preserved. The diameter of the circular incuse is about 1·7 cm. Below a defaced motif (perhaps a flower) is a two-lined legend in characters of the ninth-tenth century A.D. The available letters of the first line may be read as *muditā*, while the last two letters of the second line read *guptaḥ*: the vertical line of the letter *gu* is damaged, but its outline can be made out. All the letters preceding *gu* are missing except for the vertical line of the letter immediately before *gu*.

The available diameter of the second (pl. CCCXIV A, 2), a fragment (Reg. no RTR-2, 2263) of a disc, is 2·3 cm. Of the legend, only the first two letters, *divā*, are extant. Above the legend is a motif in the form of a conch with its head on the dexter.

The third is a plano-convex disc (Reg. no. RTR-2, 2264), 2·5 cm. in diameter. This sealing was stamped by the seal which was responsible for some sealings found in Cell 17 (Reg. nos. RTR-2, 317 and 1731-1740: pl. CCCXI A, 5-8) and in the compartmented

verandah in front of Cell 3 (Reg. nos. RTR-2, 1859-1870). The lion with its raised tail and its head turned towards the back is within a square incuse with an indented border (pl. CCCXIV A, 9).

5. SEAL-IMPRESSIONS FROM CELL 15 OF MONASTERY 1

Within the filling of Cell 15 and at a depth of 2·5 cm. from the top of the wall was found an ill-fired lump (Reg. no. RTR-2, 2266) bearing six impressions (pl. CCCXV C) of one seal. One of the impressions is partly preserved. The diameter of the incuse is 1·2 cm. There was a legend which could not be deciphered due to the defaced state of all the seal-impressions.

6. SEALING FROM CELL 18 OF MONASTERY 1

On the floor of Cell 18 lay a plano-convex clay sealing (Reg. no. RTR-2, 2267), 2·2 cm. in maximum diameter. The sealing (pl. CCCXIV A, 4) presents a creeper in the form of a fine scroll within a circular incuse (nearly 1·2 cm. in diameter). This sealing bears the impression of the seal which stamped Reg. no. RTR-2, 1839 (pl. CCCX A, 4) found within Cell 17 of Monastery 1.

7. SEAL-IMPRESSIONS FROM CELL 20 OF MONASTERY 1

The filling within Cell 20 yielded a fragment (Reg. no. RTR-2, 2268) of a circular object bearing three impressions (one partly preserved) of a seal which, to judge by the impressions, was a neatly-executed one. The fragment is 5·4 cm. long, while the incuse of the impressions is 1·2 cm. in diameter.

The single-lined legend (pl. CCCXIV A, 1), in characters of about the ninth-tenth century A.D., reads *ajitamitrasya* ('of Ajitamitra', apparently the name of an individual). The *ya* below *s* is extended below all the letters. Above the legend occurs a conch with its head on the sinister. Below the legend is a floral motif with three petals depicted.

8. SEAL-IMPRESSIONS FROM CELL 24 OF MONASTERY 1

The filling within Cell 24 produced a fragment (Reg. no. RTR-2, 2269) of a lump of clay bearing two impressions (one partly extant) of a seal. The circular incuse (1·3 cm. in diameter) bears a human figure holding in its left hand a bow and in its right hand an arrow(?); both the legs are bent. The figure (pl. CCCXIV A, 7) is within a border with spoke-like short strokes inside two concentric circles.

9. SEALINGS FROM MONASTERY 2

From Monastery 2 were recovered only two sealings. One (Reg. no. RTR-2, 2270) of them is of clay and flat. It bears an *utpala* (pl. CCCXIV A, 5) within a circular

border: from the thick stem of the flower have issued two stalks, one with a leaf and the other with a bud. The diameter of the incuse is 1·7 cm. The impression is no doubt produced by the seal which was responsible for Reg. nos. RTR-2, 1836-1838 (found within Cell 17: pl. CCCIV B, 3 and 4) and Reg. nos RTR-2, 1871-1878 (found in the compartmented verandah in front of Cell 3).

The second sealing (Reg. no. RTR-2, 2103) is an irregular globule, one side being flattened due to the pressure of the stamping. The circular incuse (1 cm. in diameter) bears a defaced motif, probably a flower (pl. CCCXIV A, 6).

10. SEALINGS FROM SURFACE

A sealing (Reg. no. RTR-2, 2271) was discovered on the surface near the south-western corner of Monastery 2. Made of clay, it is a small circular disc, 1·6 cm. in diameter. On the top is a symbol in the form of a conch with its head on the dexter (pl. CCCXV D, 1). Below are three letters, *sa* (or *su*), *ga* and *ta*, in characters of about the tenth century A.D. Underneath this legend are either letters or a motif, defaced beyond recognition.

Another sealing (Reg. no. RTR-2, 2283) was found on the surface, near this very monastery. Plano-convex in shape, it is 2·5 cm. in diameter, the incuse being 1·5 cm. in diameter. The defaced motif looks like a four-spoked wheel, one spoke being blurred (pl. CCCXV D, 2). The rim is roughly oval in outline.

CHAPTER FOURTEEN

PLAQUES, MOULDS AND A STAMP

TWO terracotta plaques, four moulds and a stamp were recovered from Monastery 1, Monastery 2 and the area in front of Monastery 2. It appears that the artists and craftsmen of Ratnagiri preferred stone to clay for fashioning of images.

1. PLAQUES

Of the two terracotta plaques, the better-preserved one (Reg. no. RTR-2, 79) was found amidst debris (91·5 cm. below surface) above a ruined structure near the north-western corner of Monastery 1. The top portion of this oval-shaped plaque (pl. CCCXIII D, 1) is missing. The small plaque, 3·6 cm. high, is relieved with a figure of Buddha seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha shows the *bhūmisparśa-mudrā* with his right palm touching the *viśva-padma*, the left palm resting on the lap. He is seated straight below a trefoil arch resting on two moulded posts. Around the edge of the incuse (formed by stamping) runs the Buddhist creed (preceded by *siddham* represented by a symbol) in characters of the eleventh-twelfth century A.D. The writing starts below the *viśva-padma* and going round anticlockwise ends below the letters underlying the *viśva-padma*. The facial expression of Buddha is marred by defacement. The figure does not show high workmanship.

The second plaque is reduced to a small fragment (Reg. no. RTR-2, 2285), 3 cm. high. It was found within the filling of the compartmented verandah in front of Cell 3 of Monastery 1. It merely preserves the badly-defaced head of Buddha (pl. CCCXIII D, 2). Behind the head is an elongated-oval halo.

2. MOULDS

Among the moulds, one (Reg. no. RTR-2, 129), made of sticky clay, is highly interesting. It was found amidst debris at a depth of 1·60 m. below the top of the western wall of Cell 8 of Monastery 2. Unfortunately, the lower portion of the mould (pl. CCCXVI, 1) is missing. Oval in outline, the mould is flat on both sides, the extant height and the maximum width being 3·8 cm. and 3·8 cm. It was intended for fashioning images of Buddha. From the impression (pl. CCCXVI, 1A) taken from this mould, it is seen that the person responsible for the mould was a man of skill and artistic vision. The workmanship of the figure of Buddha is fine and the modelling of the limbs is pleasing. With a calm and contemplative facial expression, Buddha is seated in the *bhadrāsana* attitude on a throne. Clothed in an *antarvāsa* and an upper robe covering both shoulders, he shows the *dharmachakrapravartana-mudrā* with his palms near the chest. Behind his head is an oval halo with a beaded border. The horizontal member of the back-rest is supported

by two leonine figures standing on their hind legs. Above the horizontal member are two tiny *stūpas*, one on either side of the halo. The crown of the halo and the *ushṇīsha* are damaged. At the border is the Buddhist creed in characters of the early ninth century A.D. The creed starts at the sinister end and going anticlockwise ends at the dexter end.

The second mould (Reg. no. RTR-2, 2286: pl. CCCXVI, 3), roughly plano-conical in shape and 2·2 cm. high, was found at a depth of 1·88 m. below the top of the northern wall of Cell 15 of Monastery 1. Its bottom side is circular and 2·2 cm. in diameter. The impression (pl. CCCXVI, 3A) of the mould presents the figure of a duck of artistic execution.

The third mould (Reg. no. 1961/19), of terracotta, was found amidst debris of *stūpas* to the east of Temple 4. It is a fragmentary piece, the available length and width being 6·5 cm. and 5 cm. respectively. The mould (pl. CCCXVI, 5, 5A being its impression) bears decorative designs on both the sides. On one side are partially extant halves of two flowers within a double wavy line. Each half-flower has five petals. On two sides of the motif is a beaded border within two plain lines. The other side presents a row of large lotus-petals capped by a border of a beaded line within two incised lines. These two motifs are found carved on the stone wall of Monastery 1.

The fourth mould (Reg. no. RTR-2, 2288) is of chlorite. It is a fragmentary piece, the extant length being 5·5 cm. The motif within a border with a central beaded line represents either a *haṁsa* or a peacock (pl. CCCXVI, 4, 4A representing the impression). The motif is partly preserved. The piece was found on the paved courtyard of Monastery 1.

3. STAMP

The stamp (Reg. no. RTR-2, 2287) was found within Cell 17. It is reduced to a fragment. Circular on plan (5·5 cm. in diameter), it has a conical handle, the extant height being 3·6 cm. The design within the indented border consists of a four-petalled flower with stamens displayed (pl. CCCXVI, 2, 2A being the impression). Around the petals are indentations, while between the petals are leaf-shaped shallow incisions

CHAPTER FIFTEEN

SLABS WITH THE TEXT OF THE *PRATĪTYASAMUTPĀDA-SŪTRA*

1. GENERAL OBSERVATIONS

THE Stūpa-area yielded several fragments of khondalite slabs inscribed with the text of the *Pratītyasamutpāda-sūtra.* Though some of these fragments could be joined together, they could not be assembled to the full size of the original slabs owing to the missing pieces, as a result of which the complete text is not available in these fragments of the slabs.

Among the fragments could be recognized remnants (Reg. nos. RTR-1, 597, 598, 627 and 605) of not less than four different fairly-large slabs, each originally bearing the complete text of the *sūtra* together with the *nirodha* portion, two (Reg. no. RTR-1, 597 and the fragment, now in the Indian Museum, forming part of Reg. no. RTR-1, 598) of these slabs having in addition the well-known Buddhist creed (*Ye dharmā,* etc.); none of the fragments bears the *vibhaṅga* portion which is found on two of the inscribed bricks at Nalanda.[1] The text of the *sūtra* on three of the slabs is in Sanskrit, while that on the fourth (Reg. no. RTR-1, 627) is in the Prākṛit dialect. Palaeographically, three (Reg. nos. RTR-1, 597, 598 and 627) of them belong to the later part of the Gupta period, while one appears to be somewhat later.

None of the fragments was found in its original position, though there is no doubt that the intact slabs had initially been deposited within *stūpas.* With the decay and dilapidation of these early *stūpas,* these slabs got dislodged and ultimately were reduced to fragments.

The practice of depositing this text (written or inscribed on various materials) was very popular in ancient India.[2] This is due to the fact that the *Pratītyasamutpāda* (variously translated as 'Causal formation or relations', 'Chain of dependent production', 'Chain of Causation', 'Interdependent Origination' and 'Law of Causation'), containing the essence of Buddha's teaching, was of paramount significance to the Buddhists of both the Hīnayāna and Mahāyāna schools. The right comprehension of this profound doctrine of Buddha is expected to lead one to the perfect enlightenment and final emancipation (*Nirvāṇa*). According to the *Suhṛillekha* (as preserved in Tibetan translation) of Nāgārjuna,

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[1] N. P. Chakravarti, 'Two Brick inscriptions from Nalanda', *Epigraphia Indica,* XXI, 1931-32, pp. 193-99.

[2] This practice was in vogue even outside India. Thus, from the relic-chamber of Khin Ba mound at Hmawza (Srikshetra, District Prome, Burma) was recovered a manuscript of twenty gold leaves engraved in characters of the sixth-seventh century A.D. This manuscript contains, among other extracts from the *Piṭakas,* the text (in Pāli) of the *Paṭichchasamuppāda*; *Annual Report of the Archaeological Survey of India,* 1926-27 (Calcutta, 1930), pp. 200 and 201; Aung Thaw, *Historical Sites in Burma* (1972), Illustration on p. 32.

the doctrine of 'Interdependent Origination is the profound and precious treasure of the teaching of the Conqueror: one who rightly sees this (Interdependent Origination) sees the most excellent Buddha, the Knower of Reality'.[1] The supreme importance attached to this teaching of Buddha is apparent from a verse of the *Suhrillekha* of Nāgārjuna as quoted by I-tsing: 'Even though fire should be burning above our head, . . . we ought to waste no time in putting it out, but should keep in view perpetually our Final Liberation (Moksha), reflecting on the truths of the 'Chain of Causality'.[2] According to the testimony of I-tsing, the 'Gāthā of the Chain of Causation' was regarded by the Buddhists as a second kind of *śarīra* to be put within *stūpas*, the first kind of *śarīra* being the corporeal relics of Buddha.[3] Thus, with the object of earning merit and also paving their way to salvation, the Buddhists used to enshrine the text of this important *sūtra* within *stūpas*.

The earliest text (in Prākrit dialect and in the Kharoshṭhī script) of this *sūtra*, so far known to have been deposited within a *stūpa*, was found engraved on the sides of a *stūpa*-shaped copper relic-casket, the original provenance of which is unknown but which goes by the name of Kurram (Kurram Agency, Pakistan) casket.[4] The inscription, apart from recording an extract from the *sūtra* (called specifically as *Pratichasamṁmupate*) without the *nirodha* portion, informs us that a relic of Śākyamuni was deposited in a *stūpa* in the year 21 which has been referred to the Śaka era and equated to A.D. 99[5] by Dines Chandra Sircar.

Another Prākrit version of the text was found inscribed on the lid of a stone casket unearthed from the core of the main *stūpa* at Devnimori, District Sabarkantha, Gujarat.[6] The text of the *sūtra* (called *Padīchchasamūpāda, Padichchasamupāda* and *Padichchasamuppāda*) contains the *nirodha* portion as well. The consecration of the *stūpa*, as furnished by the inscription on the body of the casket, was made during the rule of Rudrasena in the year 127 of the Kathika rulers. This Rudrasena has been identified with Rudrasena I of the Western Kshatrapa dynasty by Dines Chandra Sircar who referring the year to the Śaka era equated it to A.D. 205.[7] However, the date of the inscription has been equated to A.D. 375 and the ruler identified with Rudrasena III by other scholars who referred the year to the Kalachuri era.[8]

All other versions of the text of the *sūtra* so far known to have been discovered within the *stūpas* of India are in Sanskrit and in Gupta characters. The text was found incised

[1] Lozang Jamspal, Ngawang Samten Chophel and Peter Della Santina, *Nāgārjuna's Letter to King Gautamīputra* (Delhi, 1978), p. 59.

[2] J. Takakusu (tr.), *A Record of the Buddhist Religion as practised in India and the Malay Archipelago (A.D. 671-695) by I-tsing* (Oxford, 1896), p. 161.

[3] *Ibid.*, p. 150.

[4] Sten Konow, *Kharoshthī Inscriptions*, Corpus Inscriptionum Indicarum, vol. II, part I (Calcutta, 1929), pp. 152-55.

[5] Dines Chandra Sircar, *Select Inscriptions*, vol. I (Calcutta, 1965), p. 148.

[6] R. N. Mehta and S. N. Chowdhary, *Excavation at Devnimori* (Baroda, 1966), pp. 121 and 122.

[7] Dines Chandra Sircar, *op. cit.*, p. 519.

[8] *Journal of the Maharaja Sayajirao University of Baroda*, vol XV no. 1, 1966, p. 22; R. N. Mehta and S. N. Chowdhary, *op. cit.* pp. 28 and 29.

on bricks from the *stūpas* at Gopalpur[1] (District Gorakhpur, Uttar Pradesh) and Nalanda[2] (District Nalanda, Bihar); one of the inscribed bricks from the latter place is dated in the year 197 which, when referred to the Gupta era, is equivalent to A.D. 516-17. The text found within the relic-chamber of the *Parinirvāṇa-chaitya* at Kuśīnagara (District Deoria, Uttar Pradesh) was mostly written in black ink and partly engraved on a copper plate in characters of the fifth century A.D.[3] The manuscript in birch-bark leaf which was found squeezed into a copper casket deposited within the core of the colossal *stūpa* at Lauriya-Nandangarh (District Champaran, Bihar) had this *sūtra* including the *nirodha* portion written in characters of the Gupta period.[4]

Among the inscriptions bearing the text, the readings of three[5] (on Reg. nos. RTR-1, 597, 598 and 627) are noticed below together with a translation of the one on RTR-1, 597.

2. REG. NO. RTR-1, 597

Reg. no. RTR-1, 597 consists of two inscribed fragments of a fairly-large khondalite slab, a large part of the middle portion of the slab being missing. Both the fragments were found amidst debris within the trench-square no. F6 at a depth of 46 cm. below surface. Originally, the complete slab bearing the inscription must have been deposited within a *stūpa*. The larger fragment measures 40 cm., 27 cm. and 9·5 cm. in maximum length, breadth and thickness respectively, while the smaller fragment is 13 cm. long, 27·5 cm. wide and 9 cm. thick.

The inscription (pl. CCCXVII), running to seventeen lines, begins on the top surface and continues on the bottom surface. Out of seventeen lines, eleven lines are on the top surface. The lines begin on the smaller fragment. The missing middle fragment had some letters of all the seventeen lines. The height of individual letters varies: thus, the minimum height of the letter *y* is 5 mm., while the maximum height of the letter *n* is 15 mm.

The characters belong to the so-called 'eastern variety' of the Gupta script. Palaeographically, the inscription does not appear to be later than the sixth century A.D. and may even belong to the late fifth century A.D. It is earlier than the Soro copper-plate inscription[6] (of the year 260) of Śambhuvaśas in which *sh* is more developed. The letters have

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[1] *Proceedings of the Asiatic Society of Bengal*, July 1896, pp. 99-103; *The Journal of the Royal Asiatic Society of Great Britain and Ireland* for 1938, pp. 547-53.

[2] *Epigraphia Indica*, XXI, pp. 193-99; *ibid.*, XXIV, 1937-38 (Delhi, 1942), pp. 20-22.

[3] *Annual Report of the Archaeological Survey of India*, 1910-11 (Calcutta, 1914), pp. 73-77.

[4] *Journal of the Maharaja Sayajirao University of Baroda*, vol. XV, no. 1, 1966, p. 23.

[5] The preservation of the writing on Reg. no. RTR-1, 605 (21·5 cm. wide and 8 cm. thick, the available length being 21 cm.) is very unsatisfactory. This fragment formed part of a fairly-large oblong khondalite slab, the major part (on the left side) of which is missing. Its five sides (including the three edges) are inscribed; the inscription is done rather carelessly. Reg. no. RTR-1, 611, reduced to a small fragment and preserving some parts of this text, appears to be contemporaneous with Reg. no. RTR-1, 605.

[6] *Epigraphia Indica*, XXIII, 1935-36, plate facing p. 200.

a considerable affinity with those of the Baigram copper-plate inscription of the Gupta year 128 (A.D. 448).[1]

The initial vowel *ā* is expressed by a curve attached to the foot of the right vertical, while the initial vowel *i* consists of two dots placed one above the other and a third member resembling the letter *d*. The apex of the triangle denoting the initial vowel *e* is pointed upwards. The letter *k*, whether single or in ligature, is in the unlooped form. The triangle of *kh* in l. 7 is on the right side. All the three horizontal bars of *j* are nearly straight. The right stroke of *n* with a loop is curved. *Y* is tripartite with a curve to the left. Both *sh* and *s* are of the looped variety. In most cases *sh* is distinguished by the prominent loop (on the left side) hanging almost immediately from the top line. The consonant *h* has a curve to the left.

The language of the inscription is Sanskrit which is on the whole correct and the rules of *sandhi* have generally been observed. The *visarga* has not been inscribed. The consonant *m* following the superscript *r* is doubled, e.g. *dharmmāṇām* in ll. 2, 3, 8 and 14. The punctuation mark in the form of two vertical lines is found only at the end of the inscription.

The inscription presents the text of the *Pratītyasamutpāda-sūtra* together with the *nirodha* portion as well as the Buddhist creed. The available part of the text of the *sūtra* along with the *nirodha* portion is almost the same in wording and matter as that found on two inscribed bricks discovered within a relic-chamber (?) inside a mound at Gopalpur,[2] on a copper plate unearthed from the relic-chamber of the *Parinirvāṇa-chaitya* at Kuśīnagara[3] and on inscribed bricks recovered from the core of a votive *stūpa* at Nalanda.[4]

The following text is transcribed from the original. As it is possible to restore the missing portion[5] of the text which was on the lost fragment of the stone slab with the help of the inscriptions from Nalanda and other places, this has been done and the restored portions are enclosed in square brackets, the closing bracket preceded by an asterisk.

A. Text

(i) *Front side*

1 *[Evaṁ*][6] mayā śru[tam = ekasmin = sama*][7]-*
ye Bhagavāñ = chChhrāvastyā[ṁ] [vi]harati sma Jetavane Anāthap[i]-
2 *[ṇḍa*][6]dasy = ārāme [|*] Ta[tra Bhagavān bhikshūn = ā*][7]-*
mantrayate sma dharmmāṇāṁ vo bhikshava āchayañ = cha deśayishyā-

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[1] *Epigraphia Indica,* XXI, plates facing pp. 80 and 81.

[2] *Proceedings of the Asiatic Society of Bengal* for July 1896, pp. 99-103; *The Journal of the Royal Asiatic Society of Great Britain and Ireland* for 1938, pp. 547 ff.

[3] *Annual Report of the Archaeological Survey of India,* 1910-11 (Calcutta, 1914), pp. 73-77.

[4] *Epigraphia Indica,* XXIV, 1937-38, pp. 20-22.

[5] Some of the missing letters and words are available on fragments of other slabs found at Ratnagiri.

[6] This portion of the text is lost.

[7] This portion of the text was on the middle fragment of the stone slab which was not found.

3 *my = apachayañ = cha*[|*] [*Tach = chhṛiṇuta sādhu cha su**][1]-
shṭhu cha manasi kuru[*ta**][2] *bhāshishye dharmmāṇām = apachaya*[3][*ḥ**] *katama*[*ḥ* |*] *Yad = u*-

4 *t = āsmin = sat = īdaṁ bha*[*vaty = asy= otpādād = idam = utpadya**][1]-
te [|*] *Yad = ut = āvidyāya*[4]*-pratyayā*[*ḥ**] *saṁskārā*[*ḥ**] *saṁskāra-pratyayaṁ vijyā*(*jñā*)-*naṁ vijñāna*-

5 *pratyayaṁ nāma-rū*[*paṁ nāma-rūpa-pratyayaṁ**][1]
shaḍ-āyatanaṁ shaḍ-āyatana-pratyaya[*ḥ**] *sparśa*[*ḥ**] *sparśa-pratyayā vedanā veda*-

6 *nā-pratyayā trishṇā* [*trishṇā-pratyayam = upā**][1]-
dānaṁ upādāna-pratyayo bhava[*ḥ**] *bhava-pratyayā jāti*[*ḥ**] *jāti-pratyayā jarā-ma*-

7 *raṇa-śoka-paride*[5][*va-duḥkha-daurmmanasy = o**][1]-
pāyāsā[*ḥ**] *saṁbhavanty = evam = asya kevalasya mahato du*[*ḥ*]*kha-skandhasya sa*-

8 *mudayo bhavati* [*Ayam = uchyate dharmmā**][1]-
ṇāṁ = āchaya[*ḥ*||*] *Dharmmāṇām = apachaya*[*ḥ**] *katama*[*ḥ* |*] *Yad = ut = āsmin = sat = īda*[*ṁ**] *na*

9 *bhavati asyā*(*sya*) *ni*[*ro**][6]*dh*[*ād = idaṁ nirudhyate* | *Yad = uta**][1]
avidyā-nirodhāt = saṁskāra-nirodha[*ḥ**] *saṁskāra-nirodhād = vijñāna-nirodha*[*ḥ**] *vijñā*-

10 *na-nirodhān = nāma-*[*rūpa-nirodhaḥ nā**][1]-
ma-rūpa-nirodhā[*t*] *= shaḍ-āyatana-nirodha*[*ḥ**] *shaḍ-āyatana*-

11 *nirodhā*[*t**] *= s*[*parśa-nirodhaḥ sparśa-nirodhād = vedanā-ni**][1]-
rodha[*ḥ**] *vedanā-nirodhā*[*t**] *= trishṇā-nirodha*[*ḥ**] *trishṇā-ni*[*ro**][6]*dhād = u*-

(ii) *Back side*

12 [*pādāna**][7]*-nirodha*[*ḥ**] [*upādāna-nirodhād = bhava**][1]-
nirodha[*ḥ**] *bhava-ni*[*ro**][6]*dhāj = jāti-nirodha*[*ḥ**] *jāti-nirodhā*[*j**] *= jarā-maraṇa*-

13 [*śoka-pa**][7]*rideva-du*[*ḥkha-daurmmanasy = opā**][1]-
yāsā[*ḥ**] *nirudhyante* [|*] *Evam = asya kevalasya mahato du*[*ḥ**]*kha-ksa*(*ska*)-

14 *ndhasya nirodho bhava*[*ti* | *Ayam = uchyate dha**][1]-
rmmāṇām = apachaya[*ḥ* | *] *Dharmmāṇāṁ vo bhikshava āchayañ = cha*

15 *deśa*[8]*yishyāmy = apa*[*chayañ = ch = eti iti me*[9] *yad = uktam = idam = etat = pra**][1]-
tyuktaṁ [|| *] *Idam = ava*(*vo*)*chad = Bhagavān = āttamanante*[10] *bhikshavo Bhagavato*

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[1] This portion of the text was on the middle fragment of the stone slab which was not found.

[2] The letter *ta* has been inadvertently dropped out by the engraver.

[3] The word should be *āchaya*.

[4] The letter *ya* is redundant.

[5] *de* is partly preserved.

[6] The letter *ro* has been inadvertently left out by the engraver.

[7] This portion of the text is lost.

[8] The letter *śa* presents the appearance of *bha*.

[9] *me* as read by A. Ghosh (*Epigraphia Indica*, vol. XXIV, p. 22). N. P. Chakravarti read *vo* (*Epigraphia Indica*, vol. XXI, p. 199).

[10] The reading is *āttamanasas = te* on the brick from Nalanda (*Epigraphia Indica*, vol. XXIV, p. 22).

16 *bhāshitam=abhyana[ndan* ‖ *Ye dharmmā he*]*
tu-prabhavā hetun=teshāṁ Tathāgato hy=avadat=teshāñ=cha
17 *yo nirodho e[vaṁ-vādī mahāśrama*]*[1]
ṇa[ḥ]* ‖

B. Translation

Thus have I heard. At one time the Blessed One (i.e. Śākyamuni Buddha) was residing in the *ārāma* (monastery, garden) of Anāthapiṇḍada in Jeta-vana (Jeta's grove) at Śrāvastī.

There the Blessed One addressed the monks, 'Oh monks! I shall explain to you the *āchaya* (collection) and *apachaya* (loss, decrease) of *dharmas* (phenomena). Listen to it and bear it in mind perfectly well and I shall speak. What is the *apachaya* (it should be *āchaya*) of *dharmas* ? That is to say, that having been, this comes to be; from the origination of that, this originates. That is to say, *avidyā* (ignorance, lack of true knowledge) is the cause of *saṁskāras* (constituents, predispositions, aggregate of formations, thought-constructions, impressions): from *saṁskāras* originates *vijñāna* (consciousness, perception): *vijñāna* is the cause of *nāma-rūpa* (name and form, individuality, individual being): *nāma-rūpa* is the cause of *shaḍ-āyatana* (six sense-organs): *shaḍ-āyatana* is the cause of *sparśa* (touch, contact): *sparśa* is the cause of *vedanā* (sensation, feeling): *vedanā* is the cause of *tṛishṇā* (thirst, desire, craving): *tṛishṇā* is the cause of *upādāna* (strong attachment, grasping); *upādāna* is the cause of *bhava* (desire for existence, becoming); *bhava* is the cause of *jāti* (birth): conditioned by *jāti jarā* (old age, decay), *maraṇa* (death), *śoka* (grief), *parideva* (lamenting), *duḥkha* (suffering, sorrow), *daurmanasya* (dejection) and *upāyāsa* (despair) come to pass. Such is the origin (*samudaya*) of this entire great aggregate of suffering (*duḥkha-skandha*). This is called the *āchaya* of the *dharmas*.

'What is the *apachaya* of *dharmas*? That is to say, that having not been, this does not come to be: from the cessation (*nirodha*) of that, this ceases to be. From the cessation of *avidyā* (comes) ceasing of *saṁskāra*: from cessation of *saṁskāra* ceasing of *vijñāna*: from cessation of *vijñāna* ceasing of *nāma-rūpa*: from cessation of *nāma-rūpa* ceasing of *shaḍ-āyatana*: from cessation of *shaḍ-āyatana* ceasing of *sparśa*: from cessation of *sparśa* ceasing of *vedanā*: from cessation of *vedanā* ceasing of *tṛishṇā*: from cessation of *tṛishṇā* ceasing of *upādāna*: from cessation of *upādāna* ceasing of *bhava*: from cessation of *bhava* ceasing of *jāti*: from cessation of *jāti jarā, maraṇa, śoka, parideva, duḥkha, daurmanasya* and *upāyāsa* cease. Such is the ceasing of this entire great aggregate of suffering. This is called the *apachaya* of the *dharmas*. Oh monks! I shall explain to you *āchaya* and *apachaya* of *dharmas*. What has been asked has been answered.'

Thus spoke the Blessed One. Pleased in mind those monks took delight in the saying of the Blessed One.

Tathāgata has revealed the cause of those phenomena which originate from a cause as well as (the means of) their cessation. So says the Great Monk.

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[1] This portion of the text was on the middle fragment of the stone slab which could not be recovered.

3. REG. NO. RTR-1, 598

Reg. no. RTR-1, 598 is a fragment (pls. CCCXVIII, left side and CCCXIX, left side) of an inscribed khondalite slab, found amidst debris accumulated below the top moulding of the main *stūpa* (Stūpa 1). It is 15 cm. × 22 cm., the maximum thickness being 11·5 cm.

Out of the six sides of this fragment, four sides are inscribed. While the left edge (i.e. thickness-side) is left uninscribed, the corresponding right edge is not available due to the detachment of a large slice of the stone on this side. There are altogether twenty-six lines, all of which begin on this fragment and continue on the other fragment.

The major part of the other fragment is now in the Indian Museum, Calcutta. This fragment (pls. CCCXVIII, right side, CCCXIX, right side and CCCXXII C) was collected by Ramaprasad Chanda who during his visit to Ratnagiri in 1927-28 had obtained it from Sripati Jena, the then zemindar of Ratnagiri, as a present to the Museum.[1] The fragment was no doubt found in the Stūpa-area. A reading of the inscription on the fragment in the Museum was furnished by me in 1958.[2]

Reg. no. RTR-1, 598 forms the left side and the fragment of the Indian Museum the right side of the slab. The slab, when intact, was about 45·5 cm. long, 22 cm. wide and 11·5 cm. thick. Its five sides were inscribed. The two fragments bear a large portion of the text of the *Pratītyasamutpāda-sūtra* together with its *nirodha* portion and also a few letters of the Buddhist creed. Parts of the text were on other small fragments. The inscription began on one (pl. CCCXVIII A) of the two broad sides, ran on the adjoining surface of the edge or thickness-side (pl. CCCXVIII B) of the slab, further continued to the other broad side (pl. CCCXIX A) and thence to the adjoining thickness-side (pl. CCCXIX B) of the slab and was ultimately concluded on the right edge (thickness-side), very little of which is preserved on the fragment housed in the Indian Museum. The right edge (thickness-side) bore the Buddhist creed, of which the last three letters of the second line are *shāñ=cha yo* (pl. CCCXXII C).

At the beginning of the epigraph, the letters are neatly incised, but the engraver (or engravers) did not maintain this standard throughout. The letters of lines 6-12 are considerably larger than those of lines 1-5. In some places the writing is somewhat indifferent and lines are not straight. There are also cases of omissions. Apparently, the letters were not written in ink or other material on the slab before engraving.

The characters of the inscription resemble to a large extent those of the epigraph on Reg. no. RTR-1, 597. The inscription might be slightly later than the latter.

The language of the record is Sanskrit and the rules of *sandhi* are generally observed. As regards orthography, doubling of *m* in *dharmmāṇām* may be noted. The *visarga* has been used at some places. The available part of the inscription does not contain the punctuation marks.

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[1] Ramaprasad Chanda, *Exploration in Orissa*, Memoirs of the Archaeological Survey of India, no. 44 (Calcutta, 1930), p. 5, pl. II, fig. 2.

[2] *The Indian Historical Quarterly*, XXXIV, no. 2, 1958, pp. 164-66.

The following text is transcribed from the original fragments. The text on the fragment in the Indian Museum is shown within square brakets.

A. TEXT

(i) *First side* (pl. CCCXVIII A)

1. *Evaṁ mayā śrutam = e[kasmin = samaye*]*[1]
   [Bha][2]*[gavāñ = chChhrāvastyāṁ viharati sma Jetavane*]*[1]
2 *Anāthapiṇḍadasy = [ārāme Ta*]*[1]-
   [ta(tra) Bhaga][2]*[vān bhikshūṇ = āmantrayate sma dharmmā*]* -
3 *ṇāṁ vo bhikshava ā*[3]*[chayañ = cha*]*[1]
   [deśayi][2]*[shyāmy = apachayañ = cha ' Tach = chhṛiṇuta sādhu cha*]*[1]
4 *sushṭhu cha manasi [kuruta bhā*]*[1]-
   [shishye dharmmā[4]*]*[2]*[ṇām = āchayaḥ katamaḥ Yad = ut = ā*]* -
5 *smin = sat = īdaṁ bhavaty = asy = [o*]*[1]-
   [tpādād = i][2]*[dam = utpadyate ' Yad = ut = āvi]*[1]-
6 *dyā(?)-pya(pra)tyayā(?)[ḥ*] saṁ-*
   [skāyāḥ saṁskāra][2]-*[pratyayaṁ vijñānaṁ vijñāna*]*[1]-
7 *pratyayaṁ nāma-*
   [rū(?)paṁ nāma-rūpa-pratya][2]*[yaṁ shaḍ-āya*]*[1]-
8 *ta*[5]*naṁ shaḍ-āyata-*
   [na-pratyayāḥ sparśāḥ sparśa-pratya[6]*]*[2]-
9 *yā veda*[7]*nā*
   [vedanā-pra(?)][2]-

(ii) *Second side (thickness-side)* (pl. CCCXVIII B)

10 *tyayā tṛishṇā*
   [tṛishṇā-pratyayam = upādā(naṁ)][2]
11 *[u*]*[8]*pādāna-*
   [pratyayo bhavaḥ bhava][2]-

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[1] This portion of the text is lost.
[2] This portion of the text can be read on the fragmentary slab housed in the Indian Museum, Calcutta.
[3] Partly preserved.
[4] Partly lost.
[5] Damaged.
[6] Partly lost.
[7] Damaged.
[8] Partly defaced.

12 *pratyaya(yā) j[ā]-*
[tiḥ[1] jāti-pra[2]tyayā][3]
13 *jarā-maraṇa-śo[4]-*
[ka-paride][5][va-duḥkha-daurma[6]ṇasy = o][3][pāyā*][7]-*

(iii) *Third side* (pl. **CCCXIX** A)

14 *sā[ḥ] saṁbhavanty = e[vam = a*][8]-*
[sya kevalasya mahato duḥkha-skandhasya samu][3]-
15 *[da]yo bhavati [| *] A[9]-*
[ya[9]m = uchch(chy)ate dharmmāṇām = āchayaḥ dharmmāṇām = apachaya][3][ḥ]*
16 *katama[ḥ* |] Yad = ut = ā-*
[smin[9] = sat = īdaṁ na bhavaty = asya nirodhād = idaṁ nirudhyate ya][3]-
[d = uta][10]*
17 *avidyā-nirodhāt = saṁskā[9]-*
[ra-nirodhaḥ saṁskāra-nirodhād = vijñāna-nirodhaḥ vijñāna-nirodhā][3]-
18 *n = nāma-rūpa-niro-*
[dha(dhaḥ) nāma-rūpo(pa)-nirodhāt = shaḍ-āyatana-nirodha(dhaḥ)][3]
19 *shaḍ-āyatana-niro[dhāt = spa*]-[11]*
[rśa(?)-nirodha(dhaḥ) spa(?)rśa-nirodhād = vedanā-nirodhaḥ][3]
[ve(?)da(?)nā-niro][12][dhāt = tṛishṇā-niro][13]--
20 *dhaḥ tṛishṇā-nirodhā-*
[d = upādāna-nirodhaḥ][3] [upādāna-nirodhād = bhava-nirodhaḥ][14]*
[bhava-nirodhāj = jāti-ni][3][rodhaḥ jāti][15]-*
21 *[ni]rodhā[j*] = jarā-ma-*
[raṇa-śoka-paride[16]va-duḥkha][3]-

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[1] Practically lost.
[2] Partly lost.
[3] This part of the text is on the fragmentary slab housed in the Indian Museum, Calcutta.
[4] Partly lost.
[5] This portion of the text is lost.
[6] Damaged.
[7] This portion of the text is lost.
[8] This part of the text is lost.
[9] Partly preserved.
[10] These letters are missing.
[11] This part of the text is lost.
[12] These letters which had been left out initially were inserted between lines 19 and 20 (on the slab of the Indian Museum) when the omission was detected.
[13] These letters, which have practically disappeared due to broken part of the stone, are in continuation of the preceding letters between lines 19 and 20 on the slab in the Indian Museum.
[14] These letters have been omitted inadvertently by the engraver.
[15] This part of the text is lost.
[16] The letter *de* has been inadvertently omitted by the engraver.

22 *daurmanasy=opāyā-*
[sā(sāḥ) niru¹dhyante][2] [¹*]

(iv) *Fourth side (thickness-side)* (pl. CCCXIX B)

23 *Evam=asya keva-*
[lasya mahato duḥ][2]*[kha-skandhasya nirodho bhavati *]*[3]
24 *Ayam=uchyate dharmmā-*
[ṇām=apachaya][2]*[ḥ Dharmmāṇāṁ vo bhikshava āchayañ=cha*]*[3]
25 *deśayishyāmyi(shyāmy=a)pachayañ=ch=e[ti*]*
[iti me ya][2]*[d=uktam=idam=etat=pratyuktam Idam=avo*]*[3]
26 *chad=Bhagavān=āttama[nasas=te*]*[3]
[bhikshavo Bhagava]*[3]*[to bhā]*[2]*[shitam=abhyanandan]*[3][¹ *][4]

4. REG. NO. RTR-1, 627

Reg. no. RTR-1, 627 consists of three fragments of an oblong inscribed khondalite slab. These fragments were found amidst debris below the western flank of the compound-wall. One of the fragments measures 9·5 cm. × 17 cm. × 5 cm., the second 12 cm. × 11 cm. × 5 cm. and the third 24·5 cm. × 10·5 cm. × 4·5 cm. The three fragments join one another in L-shaped form, leaving a large portion of the upper part missing. The khondalite slab, when complete, was about 36·5 cm. long, 28 cm. wide, the maximum thickness being 5 cm.

The inscription (pls. CCCXX, CCCXXI and CCCXXII A & B) ran not only on both the broad sides but continued on portions of the edges (thickness-sides) as well. The front side had nine lines of writing, of which the seventh, eighth and ninth lines are nearly complete; the missing fragment had on this side more or less thirteen letters in each of the first six lines. There are eleven lines on the back side, of which the first seven lines have lost nearly sixteen letters in each line. Some of the letters of the eighth and ninth lines of this side are broken. The space between the lines on the front side is more than that on the back side. The maximum and minimum heights of the letter *n* are 1·7 cm. and 1 cm. respectively.

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[1] The letter *ru* has been dropped.

[2] This portion of the text is on the fragmentary slab housed in the Indian Museum, Calcutta.

[3] This portion of the text is lost.

[4] **It is not known if the Buddhist creed**, three letters (*shāñ=cha yo*) of which are clearly legible on another thickness-side (pl. CCCXXII C), started on this side after the end of the *sūtra*.

[5] A small fragment (Reg. RTR-1, 610), measuring 9·5 cm. (maximum) × 9·5 cm. (maximum) × 4 cm. (in thickness), of a khondalite stone recovered from the trench-square no. D 12 bears a few letters in two lines — *vathīyaṁ* (possibly the last three letters of *Sāvathīyaṁ*) in the first line and *piṇḍi*(?) in the second line. The available fragment does not appear to have formed part of Reg. no. RTR-1, 627. If it is so and if the reading is correct, we have a fragment of another slab bearing the *sūtra* in Prākrit language.

The characters of this inscription resemble those of Reg. no. RTR-1, 597 to a large extent. However, this inscription might be slightly earlier than the latter in view of a few letters showing somewhat earlier forms.

The language of the record is in the Prākṛit dialect, which is interesting in view of the scarcity of Prākṛit in the contemporaneous inscriptions of this region. The use of both Sanskrit and Prākṛit for the *Pratītyasamutpāda-sūtra* in the same period at this place may not be without any reason. The two versions may belong to two different schools or sects. However, the particular school or sect to which this Prākṛit canon had belonged could not be determined, though it is tempting to refer this canon to the orthodox school. From the inscription on the Kurram casket which mentions the Sarvāstivādins and records the text of the *sūtra* in the north-western Prākṛit language it has been inferred that 'the Sarvāstivādins had a Prākṛit canon in the north-western language of say Taxila'.[1] That there was a Prākṛit canon in languages of other regions is also testified by the inscription[2] on the casket from Devnimori, where the dedicatory record is in Sanskrit but the text of the *sūtra* is in the Prākṛit dialect, presumably, of the region. In this particular epigraph the name of the sect or school is not mentioned.

The following text is transcribed from the original.

A. TEXT

(i) *First side* (pl. CCCXX)

1 *[E]*[3]*vaṁ me s(r ?)u* . . . .
2 *viharati J[e *]* . . . .
3 *Tattha(?) ko Bhaga*[4] . . . .
4 *Te bhikhu Bha* . . . .
5 *cha paṭi*(or *ḍi*)*chasamu* . . . . . .
6 *mi taṁ sā[dhukaṁ su]* . . . . . *[karotha bhāsissāmīti]*[5]
7 ***sādhu bhadaṁte ti te bhikhu** bhagavatro(to) paḥchasosi bhagavā*
8 *eta[da*]*[6]*vocha avijā-pachchaya sa[ṁ*]khāra sa[ṁ*]khāra-pach[ch*]*[7]*aya vi[ñā*]*[8]*-*
9 *ṇaṁ viñāṇa-pachchaya nāma-rūpaṁ nāma-rūpa-[pa*]*[9]*chchaya sa*[10]*-*

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[1] Sten Konow, *op. cit.*, p. 154.
[2] R. N. Mehta and S. N. Chowdhary, *op. cit.*, pp. 121 and 122.
[3] Rubbed off.
[4] *ga* is partly preserved.
[5] Lower parts of these likely letters are extant.
[6] *da* has been left out.
[7] *ch* has been left out.
[8] *ñā* or *ññā* is broken.
[9] *pa* has been omitted.
[10] *sa* or *chha* is partly preserved.

(ii) *Second side* (pl. CCCXXI)

10 . . . . *vedanā ve-*
11 . . . . *pādāna upādā-*
12 . . . . *jāti-paḥchaya*
13 . . . . *domanaḥs[s]a*[1]
14 . . . . *duḥkha-khaṁ-*
15 . . . . *dhā saṁkhā-*
16 . . . . *nirodho vi-*
17 *ñāṇa-nirodhā nāma-rūpa-[nirodho nāma-rūpa-ni*]*[2]*-*
18 *rodhā chha(?)ḍ-āyatana-nirodho chhaḍ-āyatana-[nirodhā pha*]rsa-nirodho*
19 *pharsa-nirodhā vedanā-nirodho vedanā-nirodhā taṇhā-niro[dho]*
20 *taṇhā-nirodhā upādāna-nirodho upādāna-nirodhā bhava-nirodho*[4]

(iii) *Along the edge (thickness-side)* (pl. CCCXXII A)

21 *bhava-nirodhā jāti-nirodho*[5]

(iv) *On the edge*[6] (pl. CCCXXII B)

kevala-
ssa

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[1] Beyond this, but on the adjoining thickness-side are three letters *kevala*; below *ke* is *ssa*.

[2] Missing due to damage.

[3] These letters are broken.

[4] The letter *dho* is on the adjoining thickness-side.

[5] There is vacant space after these letters which are inscribed on the bottom edge (thickness side) of the slab.

[6] On the edge (thickness-side) of the first fragment.

CHAPTER SIXTEEN

SURFACE-SCULPTURES

1. GENERAL OBSERVATIONS

THE mounds of Ratnagiri were denuded extensively in the past by the villagers for securing building materials like bricks and stones. As a result of these operations, many stone sculptures were exposed. Some of them were removed from the site; while those which were taken to the museums and a sculpture-shed are known, others which went into the private grip are practically unknown[1] due either to their non-publication or to the non-record of the provenance. The number of images still lying at Ratnagiri is quite considerable: many of them were collected by us from the slopes of the hill where they lay mostly buried and also from the local people. There are images in the houses of the local people who could not be induced to show them, though they have promised to present their collection to the Ratnagiri Museum when it is constructed.

A descriptive account of the images to which I had an access is furnished below. The stone, unless otherwise stated, is khondalite.

2. IMAGES AT JAJPUR

Ramaprasad Chanda reported the removal of three images of Buddha to Jajpur.[2] These images are now in the shed which had been constructed within the compound of the Bungalow of the Sub-Divisional Officer of Jajpur (District Cuttack) to house the colossal image of Padmapāṇi from Santamadhav. The same shed also accommodates a stone, 34·3 cm. high and 68·5 cm. in diameter, inscribed with the Buddhist creed and a *dhāraṇī* in characters of the eleventh century A.D. Originally, the stone formed part of the drum of a small *stūpa*. It is not unlikely that the stone, too, like the three images described below, hailed from Ratnagiri.

A. Akshobhya

The image (pl. CCCXXIII A), 51·5 cm. high, of Akshobhya is the earliest of the three. Seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, Akshobhya displays the *bhūmisparśa-mudrā* with his right palm (damaged), the left palm resting on the lap. With a dignified composure, fleshy body, elongated ears, half-closed eyes, a broad face with an expression of inner absorption, an *ūrṇā* in the form of a roundel and auspicious lines round the neck, the Dhyāni-Buddha is clothed in a long *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare. The hair covering the head and the *ushṇīsha*

[1] According to the local report, one image was taken away by the late Dinabandhu Das of the Vaishṇava Maṭha of Katarpara (near Salepur, District Cuttack) and another by one Bembadhara Das.

[2] *Exploration in Orissa*, Memoirs of the Archaeological Survey of India, no. 44 (Calcutta, 1930), p. 13.

is arranged in spiral curls. Around the head is an ovalish halo with a border of a row of thunderbolts.

There are four figures, two each on either side of the halo. All of them are seated in the *paryaṅkāsana* attitude on *viśva-padmas*. The upper figure on the dexter holds a defaced longish object with both hands. The attributes in the hands of the lower figure are broken: the poses of the hands — left hand, akimbo, resting against the waist and right palm placed against the chest — are similar to those of Vajrasattva. The objects in the hands, both placed near the chest, of the upper figure on the sinister are somewhat defaced. The lower figure on the sinister is in the attitude of aiming an arrow from a fully-drawn bow. The figures of these group-divinities could not be identified on account of the damaged attributes.

Below the lotus-seat of Akshobhya are two seated figures, one at either end. The figure on the dexter possibly represents a monk. Between the figures is a pair of elephants, standing back-to-back.

On the back side of the sculpture is the Buddhist creed in one and half lines inscribed in characters of about the ninth century A.D.

B. BUDDHA IN *DHYĀNA-MUDRĀ*

Seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with a thick stem, Buddha (pl. CCCXXIII B) is in the *dhyāna-mudrā*. With half-closed eyes, prominently-arched eyebrows, elongated ear-lobes, a broad face and a circular *ūrṇā*, he is attired in a long *antarvāsa* and an *uttarāsaṅga* covering his body. The transparent drapery fully reveals his bodily form. The hair, covering the head and the *ushṇīsha*, is rendered in rows of spiral curls, the bottom row following the curvature of the eyebrows. Around the head is an elongated-ovalish halo with a row of four-petalled flowers at the edge. Above the halo is a tiny representation of the *Bodhi* tree.

There are four bejewelled male figures, two each on either side of the halo. Three of these figures are seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, the fourth being damaged beyond recognition. The upper figure on the dexter carries an indistinct object in its right hand placed against the chest, the left, akimbo, possibly with an attribute in the palm resting on the waist: the hand-poses are reminiscent of those of Vajrasattva. Both the hands of the upper figure on the sinister are held near the chest and bear a roundish object. The lower figure on this side carries a sword(?) in its right palm, the left palm placed on its left thigh.

Below the lotus-seat are four seated male figures — a monk with folded hands, a devotee with offerings and two figures, in the *vajra-paryaṅkāsana* attitude, with indistinct objects in hands resting against the chest.

On the back side of the sculpture, 50·8 cm. high, is the Buddhist creed in two lines inscribed in characters of about the tenth century A.D.

The central image, with prominently arched eyebrows, is affiliated to two of the figures of Buddha (pls. CXXXVII B and CXXXVIII B) fixed into the niches of the later antechamber of Monastery 1.

C. BUDDHA IN *BHŪMISPARŚA-MUDRĀ*

Seated straight in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, Buddha (pl. CCCXXIV A),[1] with his left palm resting on his left sole, displays the *bhūmisparśa-mudrā* with his right palm. With a benign facial expression, broad shoulders, swelling chest, tapering rhythmic fingers, long perforated ear-lobes and well-trained body, expressive of latent energy and alertness, he is robed in a long tight-clinging *antarvāsa* which reaches his ankles and a transparent *uttarāsaṅga* that leaves his right chest, shoulder and arm bare. The hair is arranged in stylized spiral curls covering the head and the *ushṇīsha*. Around his head is a petal-shaped halo with a beaded border edged by tongues of flames. Above its pointed crown rise the leafy branches of the *Bodhi* tree. Placed on the fan-shaped frill of a part of the *antarvāsa*, which lies on the *viśva-padma*, is a thunderbolt, indicative of the *vajrāsana* (adamantine seat).

In contrast with the austere simple treatment of the figure is the elaborately-carved background. The *viśva-padma* rests on a throne, the base of which is *tri-ratha*. In the two outer compartments is a partly-recumbent lion with one paw raised, the one on the sinister having a kneeling donor or devotee by its side. On the projected central compartment are delineated the assault and temptation of Māra: on the extreme dexter is the attacking Māra; next are two dancing daughters of Māra; and on the extreme sinister is the dejected figure of the discomfited Māra. Crowned by two ornate triangular pieces, the decorated back-rest (with three mouldings) of the throne is supported by two lions, each, with a rider, rearing over an elephant.

Immediately above the back-rest are two bejewelled Bodhisattvas, both two-armed and seated in the *lalitāsana* attitude. The one on the dexter-end is Mañjuvara with his palms in the *dharmachakra-mudrā*. Passing over his left arm rises up the stalk of an *utpala* supporting a book. The Bodhisattva on the sinister is Avalokiteśvara with his right palm in the *vara-mudrā* and left palm holding the stalk of a fully-blossomed lotus.

Above each Bodhisattva is the representation of a *stūpa*. At the top corners of the oblong back-slab, 1·143 m. high, is a garland-bearing figure — a *vidyādhara* on the dexter and a *vidyādharī* on the sinister — hastening through clouds towards Buddha.

On the back side of the image is the Buddhist creed in four lines inscribed in characters of the end of the eleventh century A.D.

3. IMAGE IN THE INDIAN MUSEUM, CALCUTTA

AVALOKITEŚVARA

The Indian Museum received an inscribed slab and an image of Avalokiteśvara from Sripati Jena as a result of Ramaprasad Chanda's visit to Ratnagiri.[2] As already noted,

[1] Ramaprasad Chanda, *op. cit.*, p. 13 and pl. V, 3; N. K. Sahu, *Buddhism in Orissa*, fig. 31.

[2] Ramaprasad Chanda acquired for the Indian Museum five sculptures from Kendrapara, one of which, a two-armed image of Avalokiteśvara, has been ascribed by him to Ratnagiri on sculptural traits; *op. cit.*, p. 13 and pl. VI, 6.

the slab, a fragmentary one, preserves portions of the text of the *Pratītyasamutpāda-sūtra* with its *nirodha* portion and a few letters of the Buddhist creed in the late Gupta characters (above, pp. 417-20).

The image[1] (pl. CCCXXIV B) does not represent the Siṁhanāda form of Avalokiteśvara as suggested by N. K. Sahu.[2] Seated gracefully in the *lalitāsana* attitude on a double-petalled lotus with his right foot perched on a second lotus, Avalokiteśvara shows the *vara-mudrā* with his right palm which bears a lotus-mark, the left palm, with the stalk of a fully-blossomed lotus between the thumb and the forefinger, resting on the seat. Behind his back is a bolster with ends carved with a lotus-motif. With a broad face, half-closed eyes, serene and contemplative facial expression, auspicious lines round the neck and soft and sensuous body, the Bodhisattva is clothed in a transparent *antarīya* held by a belt of two strings with a clasp and a folded *uttarīya*, worn in an *upavīta* fashion, with one end folded and tucked on his left shoulder. He is elegantly adorned with plain thick anklets, thick *valayas*, armlets with a central ornate projection, a beaded *hāra*, a broad necklace of two beaded strings with a central ornate clasp, a *ratnopavīta* of three beaded strings held by a clasp, ear-rings (right one broken) and a short crown with three ornate projections. Tied by a string, the hair is arranged in the *jaṭā-mukuṭa* with some coiled locks falling on the shoulders. The *jaṭā-mukuṭa* bears a figure of the Dhyāni-Buddha Amitābha. Around the head of the Bodhisattva is a plain halo, pronouncedly narrow towards the bottom.

At either end, below the lotus-seat, is the fore part of a recumbent lion with its tongue displayed. At the two top corners of the oblong back-slab is a garland-bearing bejewelled *vidyādhara*, with feet having socks, flying through clouds towards the Bodhisattva. Of fine workmanship, the image, 34·3 cm. wide and 54·6 cm. high, is ascribable to the eighth-ninth century A.D.

F. IMAGES IN THE PATNA MUSEUM

In 1929 Sripati Jena, the then zemindar of Ratnagiri, donated seven images to the Patna Museum, as is evident from an acknowledgement which was shown to me by Aniruddha Jena, son of Sripati Jena. Aniruddha Jena informed me that he himself had presented a sculpture to that Museum. However, the provenance of the following six images alone is noted as Ratnagiri in the record of the Patna Museum.

A. BUDDHA IN *BHŪMISPARŚA-MUDRĀ*

This image[3] is singular not only for the jewellery on the person of Buddha which

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[1] Indian Museum Accession no. A 25232 (old no. 6912). Ramaprasad Chanda, *op. cit.*, pl. IV, 4; N. K. Sahu, *op. cit.*, fig. 33.

[2] N. K. Sahu, *op. cit.*, pp. 195 and 196.

[3] Patna Museum Acc. no. 6501; ***Patna Museum Catalogue of Antiquities***, edited by Parmeshwari Lal Gupta, (Patna, 1965), pp. 87 and 88. The image lay, at the time of its removal, in the banyan-grove on the low mound to the south of the Rāṇī-pukhuri mound which yielded Monastery 1.

is rather rare at Ratnagiri, but for the effective decoration of the background. Seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, Buddha (pl. CCCXXV A), with his left palm on the lap, displays the *bhūmisparśa-mudrā* with his right palm touching a petal of the lotus-seat. Robed in a transparent *antarvāsa* held by a plain belt and a tight-clinging *uttarāsaṅga*, also transparent, which leaves his right chest, shoulder and arm bare, he is bedecked in a finger-ring, anklets, *valayas*, an armlet around his right arm, a broad necklace, a beaded *hāra*, a *ratnopavīta* of two beaded strings with a clasp and a high richly-ornamented *mukuṭa* On either side of the *mukuṭa* is the fan-shaped extension of a ribbon. Around his head is an oval halo, inconspicuously pointed at the crown: bordered by a row of diamond-shaped motifs, it is edged by tongues of flames. Above the halo have reared up three leafy branches of the *Bodhi* tree. On either side of the halo is a garland-bearing *vidyādhara* flying in haste through clouds.

Marked by a thunderbolt, the *viśva-padma* with rising stamens is placed on a throne. Supported by posts and bracket-figures of lions (with riders holding reins and whips) rearing over elephants, the three horizontal bars of the back-rest are moulded and carved with half-flowers within rows of triangles and a row of pendants crowned by a beaded line. Above the back-rest are perched cosily two *haṁsas* or peacocks, with foliated tails, holding in their beaks a beaded string ending in a bud-shaped pendant.

The base of the throne is *tri-ratha* on plan on the front side. While the central projection is fashioned into a niche flanked by pilasters, the flanking segments are divided into two tiers with a horizontal recess in between. In the niche is a pot-bellied, fierce-looking, bearded and moustached male with round eyes, open mouth displaying fangs and hair tied by a snake. Adorned with a *sarpopavīta*, an *udara-bandha*, armlets, *valayas*, a *kuṇḍala* in his right ear and an ear-stud in left and clad in a short cloth, he brandishes a sword with his right hand and touches his long beard with his left palm. Evidently, the figure represents Māra. In the two female figures dancing against the pilasters may be recognized the two daughters of Māra, one of whom is again shown in a half-prostrate position, evidently on account of her failure in her mission in tempting Buddha, in the lower tier on the sinister.

The upper tier contains in each flank a bowl with offerings on a stand and the fore part of a lion-on-elephant. In the lower register occur, apart from a stand with a book(?), kneeling devotees, both male and female, some with folded hands in the *añjali-mudrā* and others with flowers or garlands.

The top of the back-slab, 1·448 m. high, is convex. Carved in high relief, the main figure, with broad shoulders, attenuated waist and well-proportioned bodily features, is remarkable for its subtle sensitive modelling and soft grace. The face is considerably defaced: yet it preserves an ineffably gracious expression. In spite of its emotional appeal and air of elegance, the figure fails to convey the expression of spiritual strength and determination expected from an image of *Vajrāsana*-Buddha.

The sculpture has a considerable affinity, both in the modelling and in the decoration of the back-slab, with the image of Buddha (pl. CXXXVI A) placed against the pillar of the verandah, forming part of the later antechamber of the shrine of Monastery 1. Presumably, both are of the same period. The height of both the images is almost identical

and it is tempting to suggest that this bejewelled image of Buddha was installed in the missing eastern flank of the later antechamber of Monastery 1. Stylistically, the image is ascribable to the eleventh century A.D.

B. Avalokiteśvara

Seated in the *lalitāsana* attitude on a double-petalled lotus, Avalokiteśvara[1] (pl. CCCXXVI A), with a bolster against his back, holds the stalk of a fully-blossomed lotus with his left palm, the right palm, in the *vara-mudrā*, placed on the knee. Clothed in a short *antarīya* held by a plain belt and a transparent *uttarīya* worn in an *upavītī* fashion, he is decked in thick *valayas*, beaded armlets, a beaded *upavīta* of two strings, a beaded *hāra*, a necklace and a short crown. The hair is arrayed in the *jaṭā-mukuṭa* which contains an effigy of the Dhyāni-Buddha Amitābha: a few locks of hair fall on the shoulders. Around the head is an oval halo which is narrower at the bottom.

Near the pendant right foot of the Bodhisattva is a kneeling devotee or donor with folded hands. The oblong back-slab is 49·5 cm. high. The image is considerably defaced and its left thigh is damaged. Stylistically, the image is ascribable to the eighth-ninth century A.D.

C. Tārā

Seated in the *lalitāsana* attitude on a double-petalled lotus, Tārā[2] (pl. CCCXXVI B) displays the *vara-mudrā* with her right palm which has a circular mark: her left hand, with the stalk of a defaced *utpala*, rests on the seat. Dressed in a *śāṭī* and an *uttarīya* placed obliquely across the chest, she is adorned with anklets, a girdle, a beaded *upavīta*, *valayas*, armlets, a double-stringed *hāra*, a *kuṇḍala* (in her right ear), an ear-stud (in her left ear) and a short crown at the base of the bun-shaped coiffure. Around the head is an oval halo, on either side of which is a garland-bearing *vidyādhara* (the one on the sinister broken) flying through clouds towards the goddess.

Below the lotus-seat is a kneeling shaven-headed monk with folded hands, apart from an incense-burner (or a burning lamp) and an elongated vase, with a flaring rim, containing offerings. The back-slab is oblong, the height being 52 cm.

On the back side of the image is the Buddhist creed in four lines inscribed in characters of the tenth-eleventh century A.D. The image also bears the Tārā-*mantra*: '*oṁ Tāre tuttāre ture svāhā*'.

D. Ashtamahābhaya-Tārā

Standing in a graceful *tribhaṅga* pose on a fully-blossomed lotus, Tārā[3] (pl. CCCXXV B), with half-closed eyes, dignified bearing, elongated bodily features and a placid countenance, expressive of spiritual realisation, holds with her left hand the stalk of a broken

[1] Patna Museum Acc. no. 6503: *Patna Museum Catalogue of Antiquities*, p. 84.

[2] Patna Museum Acc. no. 6504: *Patna Museum Catalogue of Antiquities*, p. 85.

[3] Patna Museum Acc. no. 6502: *Patna Museum Catalogue of Antiquities*, p. 85. Ramaprasad Chanda, *op. cit.*, pl. V, 1: N. K. Sahu, *op. cit.*, fig. 32.

utpala. The damaged right hand was apparently in the *vara-mudrā*. Clothed in a diaphanous *śāṭī* and an *uttarīya* worn in an *upavītī* fashion, she is bedecked in anklets, an elaborate and richly-bejewelled girdle with a row of bells and a long triple-stringed pendant issuing from a *kīrti-mukha*, a short single-stringed beaded *hāra*, a long triple-stringed beaded *hāra*, a broad ornate necklace, armlets (mostly missing), ear-studs (right one preserved) and a short crown. Decorated with a garland and a flower, the hair is arranged in an artistic bun arrayed over her right shoulder.

The eight great perils (*ashṭa-mahā-bhayas*) are depicted in eight panels in two vertical rows flanking Tārā. In each panel a figure of the two-armed Tārā, with her right palm in the *abhaya-mudrā* and left hand holding the stalk of an *utpala*, is seen flying to the rescue of the imperilled supplicant. Beginning with the dexter bottom and ending in the sinister bottom are: (i) a standing person with folded hands menaced by a lion (*siṁha-bhaya*) which has emerged from rocks; (ii) a person standing with a similar pose in front of a defaced elephant (*hasti-bhaya*); (iii) a standing person in front of fire (*agni-bhaya*); (iv) a standing figure endangered by a snake (*sarpa-bhaya*) which has issued from rocks; (v) a figure attacked by a robber (*taskara-bhaya*) armed with a sword and a shield; (vi) a figure in the clutch of a demon (*piśācha-bhaya*); (vii) a person exposed to the risk of drowning in a sinking boat (*jalārṇava-bhaya*); and (viii) a fettered man threatened by another figure, presumably king's official (*nigaḍa-bhaya*).

Above the head of the main figure of Tārā are five Dhyāni-Buddhas seated side by side in a row: the central figure immediately above the head of Tārā represents Amoghasiddhi, the spiritual sire of the goddess. Beyond the Dhyāni-Buddhas and at the two top corners is a flying *vidyādhara* couple, the male with a garland in hands and the female, perched on the left leg of the male, holding a fly-whisk (*chāmara*).

On both sides of the lotus below the feet of Tārā are devotees. The three, possibly belonging to one family, on the dexter are in a kneeling posture, one with a garland in hands and the second with a bowl of *laḍḍukas*: in front of them are two elongated conical objects (lamp and incense-burner?) on stands. On the sinister is a teacher on a footed seat with a book on a stand in front. By his side is a kneeling disciple or devotee.

Four letters are visible near the left group of devotees. If these inscribed letters are integral with the sculpture, the image in that case is not earlier than the eleventh century A.D. The height of the sculpture is 1·46 m.

E. SAMBARA

The image[1] (pl. CCCXXVII A), 1·245 m. high, closely corresponds to the twelve-armed

[1] Patna Museum Acc. no. 6505. Debala Mitra, 'An image of Sambara in the Patna Museum', *The Orissa Historical Research Journal*, IX, nos. 3 & 4, 1960, pp. 43-46. The earliest notice of the image is by Ramaprasad Chanda (*op. cit.*, p. 12 and pl. IV, 3) who identified it with Śiva Bhairava on account of the crescent on the crown. N. K. Sahu takes it as a variety of Trailokyavijaya (*op. cit.*, pp. 196 and 197). In the *Patna Museum Catalogue of Antiquities* (p. 86), the image has been described as Saptākshara.

Sambara as described in the *Nishpannayogāvalī*. Vajravārāhī, Sambara's Prajñā, however, is not represented here. Being in relief, the figure shows only three heads, the back one being naturally left uncarved.

Adorned with anklets, a highly-ornate girdle with long chains ending in bells (three such chain-and-bells in the centre and two each on the sides), rows of bangles, armlets, a broad necklace of beaded strings held by a central ornate clasp, a beaded *hāra*, ear-rings and *mukuṭas*, Sambara is fierce-looking with round eyes, open mouth showing teeth and a long garland of severed heads. The high *jaṭā-mukuṭa* presents skulls and the crescent moon. The central face has three eyes.

The two principal hands are crossed on the chest, his right palm holding a thunderbolt and the left a bell. With the two uppermost hands the deity holds above his head the hide of an elephant. His remaining four right hands have a *ḍamaru* (drum), a small *triśūla* (trident), a *kartri* (chopper) and a *paraśu* (battle-axe), while the corresponding left hands hold a noose with marks of three prongs (*vajra-pāśa*), the hair of a head with three faces visible (evidently the head of Brahmā), a *kapāla* (skull-cup) and a long staff-like *khaṭ vāṅga*, with marks of three prongs (*vajrāṅkita-khaṭvāṅga*) and streamers, held aslant against his left shoulder.

Standing in the *ālīḍha* pose, he tramples with his left and right feet upon the chests respectively of a four-armed male, evidently Bhairava, and a two-armed female, no doubt Kālarātri as required in the *dhyāna*. Of the attributes in the hands of Bhairava only a rosary in his upper right palm held against the chest in the *tarjanī-mudrā* and a damaged staff (most probably a trident) in his lower left hand are distinct. Kālarātri is depicted as an emaciated female, reduced to a skeleton, with a *kartri* in her right hand and a *kapāla* (?) in her left hand. Both the figures are lying on their back on a *viśva-padma* with stylized petals. In front of the *viśva-padma*, roughly in the centre, is a kneeling devotee or donor with folded hands.

The oblong background, fringed with tongues of flames, has at the top corners a *vidyādhara* hastening through clouds. Stylistically, the image is ascribable to the tenth eleventh century A.D.

An almost identical image of Sambara has been published by R. D. Banerji in his *History of Orissa*.[2] In the Indian Museum of Calcutta there are at least two images of Sambara—one,[3] of bronze, hailing from Chandipore near Patharghata (District Bhagalpur, Bihar) and the other,[4] of black stone, from north Bengal. The worship of Sambara was quite popular in India, Tibet and China. From the biography of the Tibetan monk-pilgrim Dharmasvāmin, who visited Nalanda in A.D. 1235-36, it appears that Nalanda had a temple specially dedicated to this Tantric deity.[5]

[1] Edited by Benoytosh Bhattacharyya, Gaekwad's Oriental Series, No. CIX (Baroda, 1949), p. 26.

[2] Vol. II, plate facing p. 409. The exact provenance of this image is not known. The image was in the possession of Ajit Kumar Ghosh who had collected it from a place in District Cuttack.

[3] R. D. Banerji, *Eastern Indian School of Mediaeval Sculpture* (Delhi, 1933), pp. 93 and 139 and pl. XXXVII (c).

[4] *Annual Report, Archaeological Survey of India*, 1934-35 (Delhi, 1937), p. 80 and pl. XXIV (c).

[5] G. Roerich, *Biography of Dharmasvāmin* (Patna, 1959), p. 48.

F. Six-armed image

The image,[1] 87·6 cm. high, depicts a somewhat pot-bellied god with three heads visible (pl. CCCXXVII B). With three eyes, all the three faces are fierce-looking, the one on the sinister being comparatively placid. Clad in a short *antarīya*, the god, with fully-open angry eyes, open mouth, moustache and rising hair tied by a snake, is decorated with a long garland of heads, anklets made of snakes, *sarpa-valayas*, *sarpa-aṅgadas*, a *sarpa-upavīta*, an elaborate girdle, two kinds of *hāras* (one with three beaded strings), ear-studs and short crowns. Of the six hands, his lowest left holds against the chest a skull-cup (*kapāla*), the next a damaged object (*khaṭvāṅga*?) and the third a club-like object. The uppermost right hand brandishes a staff and the next holds a rosary; the attribute in the lowest right palm is broken. Standing in the *ālīḍha* posture, the deity tramples upon the chests of two figures—a male (on the dexter) and a female (on the sinister). Both these figures lie on their back upon a *viśva-padma*. Above these figures and between the legs of the god is the damaged fore part of an animal(?).

There are four small figures, two each on either side of the god, the two on the dexter being badly damaged. All the figures appear to have been in an identical posture and held identical attributes. The best preserved one is a female. In their left and right palms are a skull-cup and a *kartri*(?), while through the crook of their left arm (akimbo) passes a long *khaṭvāṅga* which pierces two prostrate figures on which they stand in the *pratyālīḍha* posture. Iconographically, these figures are closely associated with Vajravārāhī who is the Prajñā variously of Sambara, Saptākshara and Heruka.

5. IMAGES AT RATNAGIRI

As already noted, the number of sculptures still at Ratnagiri is quite considerable. These images lay at various parts of the hill and the village. We collected most of them together: while some are removed to the store-room, built on the top of the hill, others are kept in the banyan-grove and on the verandah of Monastery 1. In describing the images I have grouped them according to the find-spots as seen by me.

A. Images on the verandah of the Mahākāla temple

(i) *Jaṭāmukuṭa-Lokeśvara*

Draped in a long transparent *antarīya* fastened by a cable-shaped double string with a floral clasp, a loop and the hanging end of the string, the three-eyed and four-armed Jaṭāmukuṭa-Lokeśvara[2] (pl. CCCXXVIII A) is standing with a graceful flexion on a *viśva-padma* and carries in his lower left hand the stalk of a fully-blossomed lotus, in upper

[1] Patna Museum Acc. no. 6506; *Patna Museum Catalogue of Antiquities*, p. 86.

[2] Removed to the store-room.

left a water-pot (*kamaṇḍalu*) and in upper right palm a rosary. The lower right palm (with a lotus-mark), in the *vara-mudrā,* rests on a lotus which has issued from a thick stem going below the foot-rest. With slim elongated limbs and benevolent and contemplative facial expression, the Bodhisattva is elegantly decked in a single anklet around his left foot, an *upavīta* of two beaded strings held by a clasp, thick *valayas* of circular section, beaded armlets with a central ornate projection, a broad necklace with pendants, a beaded *hāra,* ear-rings and a beaded crown with three projected ornate pieces. With coiled tresses falling by the sides, the *jaṭā* is tied by a string and contains the figure of a Dhyāni-Buddha (badly defaced). Around the head is an elongated-oval halo inscribed with the Buddhist creed in characters of the ninth-tenth century A.D. At each of the two top corners of the oblong back-slab, 86·4 cm. high and 42 cm. wide, is a flying *vidyādhara* with a garland in hands. The stem of the *viśva-padma* was evidently carved on a separate slab. Except for the nose, the image is in a fairly good state of preservation.

(ii) *Avalokiteśvara*

Clad in an *antarīya* held by a beaded belt with a clasp, the three-eyed Avalokiteśvara[1] (pl. CCCXXVIII B) is seated in the *lalitāsana* attitude on a double-petalled lotus, with his pendant right foot perched on a small lotus. Of his four hands, the lower left, with the stalk of a lotus between his thumb and forefinger, rests on the seat: from the stalk has issued a leaf which supports a spouted water-pot. In the raised upper left and right hands are respectively a noose and a rosary, while the lower right palm, in the *vara-mudrā,* rests against the knee He is decorated with thick *valayas* of circular section (one around each wrist), an *upavīta* of three beaded strings held by a clasp, beaded armlets with a central ornate piece, a necklace of pendants, a beaded *hāra,* ear-rings and a short crown of twisted rope design having three projected ornate pieces. Tied by a string, the matted hair falls in coiled tresses and contains the figure of Amitābha. Around the head is an elongated-oval halo inscribed with the Buddhist creed in two lines in characters of the ninth century A.D. The expression of the face cannot be judged on account of the mutilation. The figure is remarkable for its soft rounded plasticity.

At the top corners of the oblong back-slab, 63·5 cm. high and 40 cm. wide, is a Dhyāni-Buddha, with an elongated oval halo, perched on a *viśva-padma*: the one on the dexter is Akshobhya, while the other on the sinister is Ratnasambhava. On the dexter, near the right foot of the Bodhisattva, is a kneeling monk with folded hands. The object on the corresponding sinister, beyond the foliated stem of the lotus, is a bowl with offerings on a tripod.

(iii) *Upper part of an image of Avalokiteśvara*

The image[2] (pl. CCCXXIX A), 45 cm wide (maximum available height being 44·5

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[1] Removed to the store-room.

[2] Removed to the store-room

cm.), is reduced to its upper part above the waist. In the left hand of the Bodhisattva, who wears a folded *uttarīya* in an *upavītī* fashion and an *upavīta*, is the stalk of a lotus. Of the ornaments, beaded armlets with a central projection, a broad necklace with pendants, ear-rings and a short crown are extant. Amidst the *jaṭā*, which, tied by a string, falls in tresses, is the figure of Amitābha. Behind the back of the image is a bolster: evidently, the Bodhisattva was seated. On both sides of his elongated-oval halo, at top corners, were the figures of Dhyāni-Buddhas: the one (Akshobhya?) on the dexter with an oval halo is alone preserved: the corresponding figure on the sinister along with the corner of the oblong back-slab is missing. The face is considerably defaced.

B. Images in the precincts of the Mahākāla temple

(i) *Buddha in bhūmisparśa-mudrā*

Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right chest, shoulder and arm uncovered, Buddha[1] (pl. CCCXXIX B), with his right palm touching the lotus-seat in the *bhūmisparśa-mudrā*, is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. The visible left palm and soles of the feet bear lotus-marks. Behind his back is a bolster. On either side of the elongated-oval halo is a flying *vidyādhara* with a garland in hands. The foliated stem of the lotus-seat is flanked by a lion on either side.

The oblong back-slab is 54 cm. high and 36·8 cm. wide. Carved in high relief, the image is of good workmanship. The head is badly damaged.

(ii) *Buddha*

This image[2] (50 cm. high) lay buried within earth a few metres to the north-west of the Mahākāla temple. A part of it became visible during rains. Stylistically, the image (pl. CCCLIII A) is datable to the ninth century A.D.

Robed in an *antarvāsa* with a portion spread on the seat and an *uttarāsaṅga* (which leaves his right chest, shoulder and arm bare), Buddha, with half-closed eyes, a calm contemplative face, elongated ear-lobes and auspicious lines round the neck, is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with a foliated stem from which have issued stalks of lotus-buds and leaves. The right palm placed near the knee is broken, while the left palm with a disc-shaped raised mark is placed on the lap. The head and the *ushṇīsha* are covered by rows of curls. Behind his back is a cushion.

Behind the head of Buddha is a plain oval halo carved out of the oblong back-slab At the two top corners of the back-slab is a garland-bearing *vidyādhara* flying through clouds towards Buddha. At the two bottom corners, below the lotus-seat, is a lion with a raised tail.

[1] The image, which lay 9·75 m. west of the porch of the Mahākāla temple, has been removed to the store-room.

[2] It now lies on the verandah of Monastery 1.

(iii) *Head of Buddha*

Remarkable for its plastic treatment, the head[1] (pl. CCCXXX A), with its half-closed eyes and full lower lip, exhibits a serene, compassionate and contemplative expression. Its regular and well-defined features greatly add to the impression of divine sublimity combined with an intense spiritual force and determination. There are long perforations in the elongated ear-lobes. Nine rows of spiral curls, in the *dakshiṇāvarta*, cover the head and the *ushṇīsha*, the latter having at the crest a lotus-motif. There is a socket, presumably for an iron dowel, in the bottom side of the head. The image to which this head had belonged was evidently made of several slabs like the one in the shrine of Monastery 1. The head along with the *ushṇīsha* is 66 cm. high. This height indicates that the image must have been nearly 2·14 m., if it was a seated one. Stylistically, the head is of about the eighth-ninth century A.D.

(iv) *Head of Buddha*

With long perforated ear-lobes, half-closed eyes, full lips and a serene contemplative facial expression, the face (pl. CCCXXX B) is slightly more elongated than the preceding. Nine circular rows of spiral curls (*dakshiṇāvarta*) cover the head and the *ushṇīsha*, the latter having at the crest a lotus-motif. Above the lips is an oblong socket which received the nose, a separate piece, added, presumably, at a later date when the original nose got damaged. Remarkable for its modelling, the head[2] is 63 cm. high.

(v) *Head of Buddha*

With full lips, half-closed eyes, a slightly-raised circular *ūrṇā*, long perforated ear lobes, finely-rendered eyebrows, the face (pl. CCCXXX C) is remarkable for its serenity and inner absorption. There are eight circular rows of spiral curls covering the head and sides of the *ushṇīsha*. As in the preceding, there is a socket, roughly square, for the restored nose. Of about the eighth-ninth century A.D., the head[3] is 63 cm. high.

(vi) *Jaṭāmukuṭa-Lokeśvara*

The attributes in the four hands of the three-eyed image[4] (pl. CCCXXXI A), 57·15 cm. high, conform to those of Jaṭāmukuṭa-Lokeśvara who, however, is usually represented in a standing pose.[5] Thus, in the upper left and right hands of the Bodhisattva are respectively

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[1] Found by the side of (i) of this group, it has been removed to the store-room.

[2] Found by the side of the preceding, it is now in the store-room.

[3] Found at a distance of 23·165 m. to the west of the porch of the Mahākāla temple, the head is now in the store-room.

[4] The image was found half-buried at a distance of 19·81 m. to the north-west of the Mahākāla temple. It has been removed to the store-room.

[5] Benoytosh Bhattacharyya, *The Indian Buddhist Iconography* (Calcutta, 1958), p. 395.

a spouted water-pot with an ovoid profile and a rosary. The principal right palm is in the *vara-mudrā*, while the corresponding left palm, with the stalk of a fully-blown lotus between the thumb and the forefinger, rests on the seat. Seated in the *lalitāsana* attitude, with his right leg pendant, on a double-petalled lotus with a foliated stem and leaves, the Bodhisattva wears a long *antarīya* held by a girdle with a flower-shaped clasp, beaded *valayas*, beaded armlets with an ornate triangular piece, an *upavīta* of two beaded strings with a clasp, a necklace with a central flower-shaped ornament, ear-rings and a short crown of cable-pattern with three ornate triangular pieces. The hair, tied by a string, is arranged in a high *jaṭā-mukuṭa*, a few coiled locks falling gracefully on the shoulders. At the centre of the *jaṭā-mukuṭa* is a tiny figure of Amitābha.

Behind the head of the Bodhisattva is an elongated-oval halo, to the dexter of which is depicted Akshobhya, in the *bhūmisparśa-mudrā*, seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. Near the right foot of the Bodhisattva is seen a seated monk-like figure with folded hands, representing possibly the donor. The face of the main image is mostly broken.

Carved in high relief and noted for its soft modelling, the image is stylistically ascribable to about the ninth century A.D.

(vii) *Khasarpaṇa*

The image lay at a distance of 50·90 m to the west of the south-west corner of the Mahākāla temple.

Attired in a tight-clinging *antarīya* and a folded band-like *uttarīya* worn in an *upavītī* fashion (the end of the *uttarīya* gathered up on the left shoulder), the three-eyed and two-armed Bodhisattva (pl. CCCXXXI B), with a benign smiling facial expression, is seated in the *lalitāsana* attitude on a fully-blossomed lotus, with his right foot resting on a second lotus. His left palm, with the stalk of a fully-blown lotus between his thumb and forefinger, rests on his seat, while his right palm, in the *vara-mudrā*, is placed on the knee. Khasarpaṇa-Lokeśvara is lavishly adorned with finger-rings, beaded anklets with bell-like pendants, a girdle of two cable-shaped strings held by a central flower-shaped clasp, a *ratnopavīta* of three beaded strands with a clasp, bracelets with a central beaded string (two around each wrist), elaborate beaded armlets, a necklace of three beaded strings held by a central clasp, a beaded *hāra*, ear-rings and a short but ornamental crown, the last placed at the base of the high elaborate *jaṭā-mukuṭa*. Around the oval halo, which has a beaded border, are arrayed tongues of flames, of which the topmost two are pointed at the crown. At either top corner of the oblong back-slab is a *vidyādhara* with feet covered by socks: holding a garland in hands, the *vidyādharas* are flying through clouds towards the Bodhisattva.

On the dexter of Khasarpaṇa, below a decorated band, is the two-armed bejewelled Tārā, dressed in a *śāṭī* and seated in the *mahārājalīlā* attitude on a fully-blossomed lotus with a foliated stalk. With the stalk of an *utpala* in her left palm, which rests on the seat, she exhibits the *vara-mudrā* with her right palm. The corresponding figure on the sinister represents Bhṛikuṭī with a *jaṭā-mukuṭa*. Bereft of ornaments and seated in the *mahārāja-līlā* posture on a lotus, the four-armed goddess carries in her lower left palm a *kamaṇḍalu*,

in upper left a *tridaṇḍa* and in lower right a rosary, the upper right palm showing the *mudrā* of paying homage (*vandanābhinaya*).

Below the lotus-seat, on the dexter, is Sudhanakumāra, with princely ornaments including a high crown and folded palms, seated in the *mahārājalīlā* attitude. The corresponding figure on the sinister, beyond the lotus-stem and leaves, stands for Hayagrīva, bejewelled and pot-bellied. Seated also in the *mahārājalīlā* posture, Hayagrīva holds a staff (*daṇḍa*) in his left hand, the right palm being *vandanābhinayī*. Tied by a snake(?), his hair rises upwards.

Further below, on a raised facet of the pedestal are depicted kneeling devotees or donors, a conch on a tripod, an incense-burner, a handled flower-basket and stands with offerings arranged in cones.

But for the tip of the nose of the Bodhisattva, the image is in a good state of preservation. Of delicate and soft modelling, the image is of about the eleventh century A.D. The back-slab is 1·22 m. high and 61 cm. wide.

(viii) *Mañjuśrī*

The image was found at a distance of 7 m. to the south of the south-western corner of the porch of the Mahākāla temple.

Draped in a short *antarīya* and a folded *uttarīya* worn in the fashion of an *upavīta*, the two-armed Mañjuśrī (pl. CCCXXXII A), with the *śikhaṇḍaka-kākapaksha* coiffure, is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a second lotus. His left palm, with the stalk of an *utpala* between his thumb and forefinger, rests on the seat; perched on the *utpala* is a manuscript tied by a thread. The damaged right palm, placed on his knee, was possibly in the *vara-mudrā*. He is bedecked in thick anklets of circular section, *valayas* (one around each wrist), elaborate armlets, a chain-shaped girdle with a central piece in the form of a flower, an *upavīta* of variegated form, a beaded *hāra*, a neck-string with flower-shaped pendants, two tiger-nails and an amulet, large ear-studs and a short beaded *mukuṭa* with an ornate projection.

Below the lotus-seat are two kneeling figures: the one on the sinister is a single-hooded *nāga* with a *ghaṭa* in hands: the other with folded hands also appears to be a *nāga*. Behind the *nāga* is a spouted water-pot. The upper portion of the back-slab is missing.

The face of the Bodhisattva is considerably defaced, and, therefore, the facial expression cannot be judged. The image is 64·8 cm. wide, the maximum available height being 1·067 m.

(ix) *Headless image of Mañjuvara or Mañjughosha*

Draped in a long *antarīya* held by a beaded girdle with a clasp, a loop and two ends of the knot, and richly adorned with beaded anklets, a long *upavīta* of cable-pattern, bracelets with a central line, similar armlets but with a central flower-shaped embellishment, a beaded *hāra* and a neck-string with amulets, pendants and tiger-nails, the

two-armed Mañjuśrī[1] (pl. CCCXXXII B) is seated in the *bhadrāsana* posture on a cushion placed above a seat relieved with lotus-petals and a beaded line. Below his feet is a *viśva-padma,* while underneath his seat, at either end, is a lion. Behind his back is a cushion. The two hands of the Bodhisattva are held near the chest in the *dharmachakra-mudrā.* Passing round his left upper arm is the stalk of a flower, the latter missing. The upper portion of the back-slab and the head could not be located.

Remarkable for its rounded plastic treatment, the image, of about the eighth century A.D., is in high relief. The image is 38 cm. wide, the available height being 49 cm.

(x) *Six-armed image*

Though the image[2] (pl. CCCXXXIII B) has some affinity with the six-armed Kṛishṇa-Yamāri, its identification with the latter is doubtful, as most of the attributes in the hands are missing. Further, the deity stands on an animal other than a buffalo, the mount of Kṛishṇa-Yamāri.

Clad in a short lower garment, the three-headed (each face with three eyes) dwarfish figure, with six arms, pot-belly and moustache, is standing in the *pratyālīḍha* posture on a tiger(?). Among the attributes only the noose (*pāśa*) in its lowest left hand, which rests against the chest, and a sword in the uppermost right hand are preserved. The figure is embellished with anklets having bell-like pendants, leg-ornaments made of snakes, a long garland of heads and skulls, *sarpopavīta,* a broad necklace with beaded strings arranged as in a *chhannavīra,* a *sarpa-hāra,* large ear-studs, *sarpa-valayas, sarpa-keyūras* and *mukuṭas.* Tied by snakes, the hair rises upwards in the form of flames. With wrathful appearance, round angry eyes, contorted eyebrows and open mouths showing teeth and fangs, the figure with flames (depicted on the background) radiating from its person is extremely awe-inspiring.

At the top corners of the oblong back-slab, 99·7 cm. high and 58·5 cm. wide, is a fully-blossomed lotus. The tiger(?), with its protruding tongue, strides on a *viśva-padma.* At the dexter end, near the right foot of the deity, is a devotee or donor with a *ghaṭa* in the folded hands.

(xi) *Standing Bodhisattva*

This image[3] (75 cm. high) lay buried below the depression forming the present path leading to the Mahākāla temple. It was partially exposed during rains. The face of the image has flaked off. Stylistically, the image is ascribable to the ninth century A.D.

Clothed in an *antarīya* tied by a thick cord and a folded *uttarīya* worn in an *upavītī*

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[1] The image was found mostly buried at a distance of 13·41 m. to the north-west of the Mahākāla temple. It is now in the store-room.

[2] It stood at a distance of 3·66 m. to the south of the south-western corner of the porch of the Mahākāla temple. The image has been identified by N. K. Sahu with Vajrajvālānalārka, *op. cit.*, p. 196 and fig. 35.

[3] It has been removed to the verandah of Monastery 1.

fashion, the two-armed Bodhisattva (pl. CCCLIV A), with a long *upavīta* and auspicious lines round the neck, is standing with a graceful flexion. Among the ornaments, a beaded armlet with an ornate central projection, a necklace with two beaded strings held by a clasp and ear-rings (damaged) are alone preserved. Some coiled locks of hair are seen falling on the sides.

The extended right palm (damaged) was in the *vara-mudrā*. The left palm (lost) held a twig ending in a cluster of leaves and flowers. If the twig with leaves and flowers is intended to depict the *nāga-kesara*, the image would represent Maitreya.

Behind the head of the Bodhisattva is a plain halo (with curved corners and tapering towards the bottom) carved out of the oblong back-slab. Below the right palm of the Bodhisattva are four stalks issuing from a foliated stem. In front of this stem is a devotee or donor with folded hands, seated in the *mahārājalīlā* attitude.

C. Images in the banyan-grove

The maximum concentration of images was in the banyan-grove which is nearly 30·48 m. to the south-east of the stair leading to Monastery 1. Some of these sculptures have been removed to the store-room built on the top of the hill (near its north-eastern end) and the rest are at present kept on the verandah of Monastery 1.

(i) *Head of Buddha*

With a roundish face, half-closed eyes, long perforated ear-lobes and a slightly raised circular *ūrṇā*, the colossal head[1] (pl. CCCXXXIII C) is somewhat inferior in workmanship to the three heads found in front of the Mahākāla temple. Rows of short spiral curls, *vāmāvarta*, cover the head and the *ushṇīsha*, the latter having at the crest a lotus-pattern; the rendering of the hair is stylized. The nose is badly mutilated.

The height of the head is 1·194 m. Thus, the image to which it belonged must have been nearly 4 m., if the image was a seated one.

(ii) *Lower part of an image of Buddha in bhūmisparśa-mudrā*

Robed in an *antarvāsa* with its frill spread on the seat and an *uttarāsaṅga* which leaves his right chest, shoulder and arm bare, Buddha (pl. CCCXXXIII D) is seated in the *vajra-paryaṅkāsana* attitude on a plain seat in the *bhūmisparśa-mudrā*. The soles of his feet and the visible left palm bear marks of flowers within circles (possibly representing wheels). The upper portion of the image is missing, the height of the available part being 58·5 cm. Carved in high relief, the image, though austerely plain, has an appearance of vigour.

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[1] First published by Devaprasad Ghosh in the *Modern Review*, LIV, nos. 1-6, 1933, p. 502. N. K. Sahu also reproduced it on fig. 29 of his *Buddhism in Orissa*.

(iii) *Avalokiteśvara*

Clad in an *antarīya* fastened at the waist by means of a chain-shaped girdle with two hanging ends, a floral clasp and a loop, the three-eyed Avalokiteśvara (pl. CCCXXXIV A), with half-closed eyes, placid countenance and dignified composure, is standing on a double-petalled lotus with a slight flexion. Of his four hands, which bear wheel-marks on the palms, the lower left carries the long wavy stalk of a lotus, issuing presumably from the stem (carved on a separate piece) of the lotus on which the Bodhisattva is standing. In his upper left and right hands are respectively a noose and a rosary, while his lower right palm, resting against a lotus, displays the *vara-mudrā*. A figure of the Dhyāni-Buddha Amitābha occurs on his matted hair, which, tied by a string, falls in locks over his shoulders. The Bodhisattva is elegantly bedecked in beaded *valayas* (one around each wrist), a *ratnopavīta* of three beaded strands with a clasp, beaded armlets with an ornate projected piece, a broad necklace (luxuriantly carved with scroll-work), a beaded *hāra, makara-kuṇḍalas* and a short beaded *mukuṭa* with three ornate triangular projections. Around his head is an oval halo, the upper part of which was a separate piece, now missing.

Branching off the lotus-stalk in the left hand of the Bodhisattva are two more stalks, each ending in a lotus, the lower one supporting the four-armed Bhṛikuṭī and the upper Amitābha. At the fork of the stalk in the hand of the Bodhisattva and that supporting Amitābha is a spouted water-pot (*kamaṇḍalu*) on a lotus-leaf. On the dexter of the Bodhisattva is also a long lotus-stalk with branches ending in lotuses, against one of which rests the lower right palm of the figure: perched on the lowest lotus near the right foot of the main figure is the two-armed Tārā, while the uppermost lotus, near the top corner, bears a Dhyāni-Buddha with his right forearm damaged and left resting on the lap. These two long stalks, with their branches, leaves, buds and flowers, form effective side-borders of the main image.

With the stalk of an *utpala* between the thumb and forefigner of her left palm which rests on the seat, Tārā, seated in the *vajra-prayaṅkāsana* attitude, exhibits the *vara-mudrā* with her right palm. Dressed in a *śāṭī*, she is adorned with a girdle, rows of thin bangles, beaded armlets with an ornate triangular piece, a necklace with pendants of the *chhannavīra* type, ear-rings and a *ratna-mukuṭa* at the base of the bun-shaped coiffure. Bhṛikuṭī, with the *jaṭā-mukuṭa* and seated again in the *vajra-paryaṅkāsana* attitude, is, however, bereft of ornaments. Attired in a *śāṭī* and a folded *uttarīya* worn in the fashion of an *upavīta* (ends tucked on her left shoulder), she carries in her lower left hand, which rests on her seat, a water-pot, in upper left a *tridaṇḍa* and in upper right a rosary and displays the *vara-mudrā* with her lower right palm. Both the goddesses have raised back-slabs (carved out of the main back-slab) with semicircular tops.

The main figure, in high relief, is remarkable for its plasticity, reminiscent of the late Gupta tradition. Stylistically, the image, 1·905 m. high and 1·118 m. wide, is ascribable to about the eighth century A.D. Most probably, it was enshrined within an independent sanctuary.

(iv) *Avalokiteśvara*

Later in date and slimmer than the preceding, this image (pl. CCCXXXIV B), 1·93 m. high and 94 cm. wide, is not earlier than the ninth century A.D. The characteristic attributes of the preceding image of the Bodhisattva are present in this image as well, but the Bodhisattva here holds the water-pot (which is at the fork of the lotus-stalk in the preceding) in his upper left hand and carries simultaneously a rosary and a noose (which is in the upper left hand of the preceding image) in his upper right hand. But for the noose which is held by some of the forms (including Amoghapāśa) of Avalokiteśvara, the Bodhisattva could have been identified with Jaṭāmukuṭa-Lokeśvara.

Clothed in an *antarīya* held by a chain-shaped belt with a double-floral clasp, the three-eyed and the four-armed Avalokiteśvara is standing, with two effective bends in his body, on a double-petalled lotus, the stem of which was evidently carved on a separate slab. Adorned with plain anklets, a plaited girdle, *valayas* (one around each wrist), beaded armlets with a triangular ornate piece, a necklace, a beaded *hāra*, ear-rings, a *ratnopavīta* of three beaded strands with a clasp and a short crown, Avalokiteśvara bears the figure of his sire, Amitābha, within his matted hair which, tied by a string, falls in locks over his shoulders. Around his head is an elongated-oval halo, conspicuously broad at the top and narrow near the bottom.

The lower left palm of the Bodhisattva, with the stalk of a lotus between the thumb and the forefinger, rests on the head of a three-eyed, four-armed, pot-bellied and dwarfish male (possibly Hayagrīva), a companion absent in the preceding image. Standing with his right leg bent and left outstretched, this companion wears a lower garment held by a *sarpa*-girdle, plain anklets, *valayas* of circular section, *sarpa*-armlets, a *sarpa-hāra*, ear-studs and a *sarpa-mukuṭa* and presents a fierce-looking appearance with his angry eyes, eyebrows distorted in a frown, long moustache and open mouth showing teeth and fangs. Of his four hands, the two lower ones are crossed on the chest, the upper left holds a noose and the remaining right rests on a staff.

As in the preceding image, the two companion-goddesses, Tārā and Bhṛikuṭī, appear near the feet of the Bodhisattva. Dressed in a *śāṭī*, both of them are seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, the stalk of which presumably issued from the stem of the lotus below the feet of the Bodhisattva. While Tārā is bejewelled, Bhṛikuṭī is devoid of ornaments. The right palm of Tārā, in the *vara-mudrā*, is placed against her knee, the left palm, with the stalk of an *utpala*, resting on her seat. Bhṛikuṭī with an elongated-oval halo, carries in her lower left hand a water-pot, in upper left a *tridaṇḍa* and in upper right a rosary, the lower right palm, in the *vara-mudrā*, resting against the knee. Both of them have each a distinct back-slab with a semicircular top.

At each of the two top corners of the oblong back-slab is a Dhyāni-Buddha — Amitābha on the dexter and Akshobhya on the sinister — seated each on a double-petalled lotus, the long stalk of which issued from the stem (carved on a separate slab, now missing) of the lotus-stand of the Bodhisattva. Unlike those on the preceding image, these two stalks are somewhat overshadowed by Bodhisattva and his companions.

(v) *Avalokiteśvara*

This image (pl. CCCXXXIV C and pl. CCCXXXV A), 2·223 m. high and 1·473 m. wide, was recovered in three fragments. The lower half lay on its back in the banyan-grove. A portion of the upper half was found partly buried near by on the slope of the hill, while the remaining portion of the upper half, including the head, lay at the base of the hill, not far from the other fragment.

This image is similar to the preceding so far as the attributes in the hands of the Bodhisattva are concerned. The three companions of the preceding image appear here as well. The lower left hand of the Bodhisattva, however, does not rest on the head of Hayagrīva who is not as prominent as in the preceding image.

Standing with a graceful flexion on a double-petalled lotus, the stem of which was probably carved on a separate slab, the three-eyed Bodhisattva, with a delicately-modelled slim body, half-closed eyes, prominently-arched eyebrows and a serene and absorbed facial expression, bears in his lower and upper left hands respectively the stalk of a fully-blown lotus and a spouted water-pot and in upper right hand a rosary and a noose. The damaged lower right palm was presumably in the *vara-mudrā*. Clad in an *antarīya* held by a double chain with hanging ends and a loop, he is richly decked with a single anklet (around his left foot), thick *valayas* (one around each wrist), a girdle, beaded armlets with an ornate projection, a *ratnopavīta* of beaded strings which with a clasp are arranged in a cable-pattern, a broad necklace carved with an elaborate flower and diamond-shaped motifs, two *hāras* (one beaded), *makara-kuṇḍalas* and a short *mukuṭa* with ornate projections. Amidst the hair, which is arrayed in a *jaṭā-mukuṭa* with few locks falling on the shoulders, is a figure of Amitābha. Around the head of the Bodhisattva is an elongated-oval halo.

Near the right leg of the Bodhisattva is Tārā (head damaged) attired in a *śāṭī* worn with a *kachchha* and held by a band. Her hands are in the attitude of blossoming forth an *utpala*. With her hair gathered in a knot on her back side, she is adorned with anklets, *valayas*, rows of thin bangles, armlets, a necklace of pendants and beaded contrivance as in a *chhannavīra* type and ear-rings. She is seated in the *mahārājalīlā* attitude on a fully-blossomed lotus.

The corresponding figure near the left leg is the pot-bellied dwarfish Hayagrīva (head damaged) standing in the *pratyālīḍha* posture on a double-petalled lotus. With his left hand resting on a staff, he has raised his right hand in the posture of paying homage (*vandanābhinaya*). His ornaments consist of anklets, an *udara-bandha*, ear-studs, *valayas*, a *hāra* and a girdle, the last two being made of snakes.

Above Hayagrīva is Bhṛikuṭī (head damaged), seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. With her lower right hand in the *vara-mudrā*, she carries in her lower left hand, which rests on her knee, a water-pot (damaged), in upper left a *tridaṇḍa* and in upper right a rosary. Devoid of ornaments, she, with a *jaṭā-mukuṭa*, wears a *śāṭī* and an *uttarīya*, the latter worn in an *upavītī* fashion. The background is rounded at the top.

At the dexter top corner of the oblong back-slab is a goddess seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, the long stalk of which rises from the

base of the sculpture. Clad in a *śāṭī*, she is decked in *valayas*, armlets, a necklace with pendants, ear-rings and a short crown. With hair, tied by a string, gathered on the top of the head, she displays the *vara-mudrā* with her right palm which rests against the knee, the left palm, with the stalk of a bud, placed on the seat. The elongated-oval halo (conspicuously narrow towards the bottom) is carved against an oblong back-slab which is slightly raised from the back-slab of the main image. The corresponding goddess on the sinister top corner is similar to the one on the dexter, but her left hand holds the stalk of a fully-blossomed lotus supporting a book. She may stand for Ārya-Sarasvatī.

The image is not later than the tenth century A.D., as attested by the palaeography of the inscription on the back side. The contents of the inscription, which is badly damaged, are the Buddhist creed and a *dhāraṇī*.

(vi) *Headless image of Lokanātha*(?)

Clad in a long *antarīya* held by a beaded belt with a clasp and decked in a chain-shaped *upavīta* with a floral clasp, bracelets, beaded armlets with an ornate projection and two kinds of *hāras*, the two-armed Bodhisattva[1] (pl. CCCXXXV B) is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot perched on a second lotus. His right palm, in the *vara-mudrā*, rests against the knee, while the left, with the stalk of a missing flower, is placed on the seat.

As the flower and the attribute, if any, over the flower are missing and as the head of the image is not available, it is not possible to identify the image accurately. As four of the eight Bodhisattvas who form the *maṇḍala* of Lokanātha are preserved on the extant portion of the back-slab, it is likely that the image represents Lokanātha. All the Bodhisattvas are seated in the *lalitāsana* attitude on *viśva-padmas*, their right palm in the *vara-mudrā* and the left carrying the stalk of a flower (mostly defaced); one of them holds a lotus and probably represents Gaganagañja.

Near the right foot of the main figure is a seated female devotee or donor with a garland in hands. On the sinister of the lotus-stem is perhaps a conch on a tripod.

The width of the image is 47 cm., the maximum available height being 42·5 cm. The upper portion of the back-slab was a separate piece.

(vii) *Mañjuśrī*

Draped in a diaphanous *antarīya* fastened at the waist by a string and a chain-shaped belt with a floral knot, a loop and two pendant ends, the two-armed Mañjuśrī (pl. CCCXXXVI A), with elongated bodily features, half-closed eyes and a placid face having an expression of inner absorption, stands on a *viśva-padma*, his left leg slightly flexed. In his left hand (forearm broken) is the stalk of an *utpala* supporting a book, while his right palm, in the *vara-mudrā*, rests against a lotus. He is adorned with anklets with a

[1] Removed to the store-room.

beaded central band, similar bracelets (one around each wrist), armlets with an ornate central piece, a beaded *hāra*, a neck-chain having a central amulet and several pendants (two of which are in the likeness of tiger-nails), an *upavīta* of three beaded strings, large ear-studs and a high ornate crown. Some of the locks of hair fall over the shoulders. The upper part of the elongated-oval halo was carved on a separate piece.

At each of the two top corners of the oblong back-slab, 2·007 m. high and 99 cm. wide, is a Dhyāni-Buddha — Akshobhya on the dexter and Amitābha on the sinister — seated on a double-petalled lotus. The long stalks of these two lotuses rise almost vertically from the stems which have also brought forth the stalk of the *utpala* held by the left palm and the lotus behind the right palm of the Bodhisattva.

Standing near the legs of the Bodhisattva are two female figures (perhaps Keśinī and Upakeśinī). Dressed in a *śāṭī* and a dangling *uttarīya*, both hold a *chāmara* with their right hand and the stalk of an *utpala* with their left. Their ornaments include an anklet around their left leg alone and a *chhannavīra* type of necklace. Both of them have each a distinct background, rounded at the top.

Characterized by a refined delicacy and a suavity of modelling, the image is stylistically ascribable to about the ninth century A.D.

(viii) *Heruka*

Attired in a close-fitting short lower garment held by a richly-decorated girdle with beaded loops and pendants, the fierce-looking, two-armed and three-eyed Heruka[1] (pl. CCCXXXVI B), with his open mouth displaying fangs and angry round eyes, dances in the *ardha-paryaṅka* pose on the chest of a nude corpse, lying on its back. With his right hand holding a thunderbolt, he carries a skull-cup (damaged) in his left palm placed near the chest. A long staff-like *khaṭvāṅga*, with three flowing banners fastened near its top and with its base having three prongs of a thunderbolt, passes through the crook of his left arm and rests against his left arm in a slanting position. With his body radiating flames, he is bedecked in beaded anklets with bell-shaped pendants, beaded bracelets, armlets, an elaborate necklace, a beaded *hāra*, a short crown and a long chain with human heads. Tied by a ribbon, with ends fluttering, his flame-like hair, decorated with skulls, rises upwards.

Below the corpse are several kneeling devotees, some performing worship, besides bowls with offerings, an incense-burner, a lamp and baskets of flowers. The sculpture is 1·60 m. high and 76·2 cm. wide.

(ix) *Tārā*

Clothed in a *śāṭī* fastened by a girdle of two strings with a central floral clasp and pendants, the two-armed Tārā (pl. CCCXXXVII A), with two bends in her body and lotus-marks on soles, is seated, like Mahattarī Tārā and Mṛityuvañchana-Tārā, in the

[1] Reproduced on plate V of Ramaprasad Chanda's *Exploration in Orissa*.

vajra-paryaṅkāsana attitude, on a *viśva-padma*, the latter placed above a footed *pañcha-ratha* seat. She holds with her left hand the stalk of an *utpala* (damaged), her right palm (with a lotus-mark), in the *vara-mudrā*, resting against her right knee. She is adorned with beaded anklets with bell-shaped pendants, bracelets, rows of thin bangles, armlets, a necklace of four strings with an ornate clasp, a single-stringed *hāra*, a *ratno-pavīta* of three beaded strings, finger-rings, *kuṇḍalas*, ear-ornaments and a short crown with three ornate projections. Her hair is arranged in a bun-shaped coiffure on her right nape. Above her ears are fan-shaped projections, through the central part of which come up flowing ribbons. Below the projections are *aśoka*(?) leaves and flowers.

Over the oval halo, conspicuously narrow towards the bottom, are carved in a row, along the top edge of the oblong back-slab, five Dhyāni-Buddhas, with Avalokiteśvara on the dexter and Mañjughosha on the sinister. The Dhyāni-Buddhas, showing their characteristic *mudrās*, are seated in the *vajra-paryaṅkāsana* attitude, each on a *viśva-padma*. Right above the head of Tārā is Amoghasiddhi, in the *abhaya-mudrā*, occupying the central position: it is, therefore, reasonable to assume that Amoghasiddhi is the spiritual sire of this form of Tārā. Seated in the *lalitāsana* posture, the bejewelled Avalokiteśvara carries the stalk of a lotus in his left hand, the right palm being in the *vara-mudrā*. Mañjughosha, also in the *lalitāsana* attitude, exhibits the *dharmachakra-mudrā* with his two palms, while a lotus-stalk passes over the upper part of his left arm.

By the sides of Tārā are four two-armed companion goddesses—Ekajaṭā, Aśokakāntā, Mahāmāyūrī and Ārya-Jāṅgulī, as in the case of Mahāśrī Tārā and Varada-Tārā. All of them are standing on lotuses. The angry-looking Ekajaṭā, with the matted hair and corpulent body, is seen on the sinister; she bears in her left palm a skull-cup (*kapāla*) and in the right hand a *kartri*. Above her is Mahāmāyūrī with the feather of a peacock in her left hand, her right hand, which was possibly in the *vara-mudrā*, partly damaged. On the dexter is Aśokakāntā with the twig of an *aśoka* tree, the attribute in her right hand broken. Higher above is Ārya-Jāṅgulī with a snake in her left hand, the right palm being in the *vara-mudrā*.

But for the sitting posture, the image would have corresponded to Varada-Tārā who is required to sit in the *ardha-paryaṅkāsana* attitude.

Below the footed seat are two lions, one each at the two corners, and two kneeling devotees in front of a stand with a manuscript on it, an incense-burner and a conical object on a low stand. The image is 1·04 m. high and 73·7 cm. wide.

(x) *Ashṭa-mahābhaya-Tārā*

With her fully-revealed form through diaphanous apparel which consists of a *śāṭī*, held by a girdle of two strings with an ornate central clasp having heads of *makaras* at the ends and with two long pendant chains, and an upper garment, the two-armed Ashṭa-mahābhaya-Tārā (pl. CCCXXXVII B) is standing in an extremely graceful posture with slight flexions on a double-petalled lotus. Her ornaments consist of anklets, each with a row of bell-shaped pendants, thick *valayas* of round section (one around each wrist), beaded armlets with an ornate triangular piece at the centre, an elaborate necklace of two

strings with a highly ornamental central clasp from which have issued beaded strings, a beaded neck-string, large ear-studs and a short ornate crown with three triangular projections. With the exception of a few locks falling on the shoulders, the hair is gathered on the crown in a bun-shaped coiffure. With half-closed eyes, the goddess carries in her left hand the stalk of an *utpala*, her right palm, in the *vara-mudrā*, placed against a lotus. The long stalks of both these flowers most probably issued from the stem of the lotus below the feet of Tārā; this stem was presumably carved on a separate slab (now missing). The upper part of the oval halo was also carved on a separate piece.

But for the tip of the nose, the figure, of fine workmanship, is in a good state of preservation. The well-modelled features and exquisitely-rendered face present the impression of both dignity and trancendental vision.

On two sides of Tārā appear the eight great perils *(ashṭa-mahā-bhayas)*, depicted in two vertical rows of four panels each. The afflicted persons are seen fervently praying, for relief to Tārā, who is shown in a miniature form in each of the eight panels. These small bejewelled figures of Tārā, with attributes identical to those of the main figure, are, however, poised in the *vajra-paryaṅkāsana* attitude, each seated on a *viśva-padma*, above the perils.

Beginning with the bottom panel of the sinister-flank and ending in the bottom panel of the dexter-flank are: (i) a man, standing in front of flames of fire *(agni-bhaya)*, is praying with folded hands for succour to Tārā, depicted immediately above: (ii) a man in front of a fierce-looking goblin *(piśācha-bhaya)* is standing in a pose similar to that of the preceding; (iii) a fettered man is in the clutch of a person who manacingly brandishes his sword *(nigaḍa-bhaya)*; (iv) a man, in front of an elephant *(hasti-bhaya)*, is beseeching with folded hands the help of Tārā (head damaged); (v) a standing man, imperilled by a snake *(sarpa-bhaya)* which, with its tongue displayed, has issued from rocks, is praying to Tārā (major portion missing): (vi) confronted by a lion *(siṁha-bhaya)*, a standing man with folded hands is praying to Tārā: (vii) a man, in a pose similar to that of the preceding, is attacked by a brigand who, with his left leg bent and right outstretched, draws his bow fully charged with an arrow *(taskara-bhaya)*: and (viii) three persons, including a boatman, in a sinking boat, invoke the help of Tārā for deliverance from drowning *(jalārṇava-bhaya)*,

On the back side of the sculpture exists a hole, presumably for an iron dowel. The image, 1·645 m. high and 1·016 m. wide, is datable to about the end of the eighth century A.D.

(xi) *Headless image of Tārā(?)*

The identification of this image[1] (pl. CCCXXXVIII A) is uncertain on account of the missing attribute in the left hand of the goddess. The lower portion below the waist was found in the banyan-grove, while the headless torso was recovered from the foot of the eastern side of the hill. Richly decked in rings worn around the fingers of both the feet and extant right palm, beaded anklets with bell-shaped pendants, an ornamental girdle

[1] Removed to the store-room.

with a central beaded line and pendants hanging from a chain and two beaded strings, a beaded *upavīta* of three strings with a clasp, beaded armlets with decorative pendants, a broad necklace, two beaded *hāras* and a neck-ornament of three beaded strings fastened at intervals by oblong clasps, the goddess is seated in the *lalitāsana* attitude on a beautifully-carved double-petalled lotus placed on a footed *tri-ratha* seat with two lions below. Her right foot rests on a fully-blossomed lotus. Dressed in a *śāṭī* and a folded *uttarīya* worn in an *upavītī* fashion, she holds in her slightly-raised left hand (forearm missing) the stalk of a flower (missing), the right palm, in the *vara-mudrā*, resting against her right knee. On the sole of her left foot occurs the mark of a flower within a circle.

The image, with its tapering rhythmic fingers and well-rounded body, bespeaks a combination of vigour and delicacy. The fine texture of the close-grained stone[1] has added considerably to the smooth finish of this exquisite image.

The foliated stem of the lotus-seat of the deity is seen in the central compartment of the footed seat. In front of it are two kneeling bejewelled devotees with folded hands.

The sculpture is 69·2 cm. wide, the extant height being 83·8 cm. Stylistically, the image is ascribable to about the tenth century A.D.

(xii) *Lower part of an image of Vasudhārā(?)*

The upper portion of the image is missing. Clothed in a *śāṭī*, held by a girdle of cable-shaped double string with a clasp, and a diaphanous upper garment, the image[2] (pl. CCCXXXVIII B), wearing anklets, is seated in the *lalitāsana* posture on a double-petalled lotus, her right foot perched on a second lotus. The damaged right palm of the figure, with an object (mostly broken), rests on the knee, while the left hand is slightly raised (the attribute along with the major portion of the arm broken and missing).

Below the seat is a seated figure with folded hands on the dexter, while on the sinister there are four *nidhi-kumbhas*.

The width of the image is 46·3 cm., the maximum available height being 36·8 cm.

D. Images in front of Monastery 2

(i) *Avalokiteśvara*

This image[3] (pl. CCCXXXIX A) was found partially buried in the area in front of Monastery 2 at a distance of nearly 21·33 m. to the south of the south-eastern edge of the eastern parapet of the stair of Monastery 2. It is 76·2 cm. high and 45·7 cm. wide. The face is badly damaged.

Seated in the *lalitāsana* attitude on a double-petalled lotus, Avalokiteśvara, with his right foot perched on a lotus, displays the *vara-mudrā* with his right palm placed against his right

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[1] The stone appears to be khondalite. The front part of the image presents a greenish tinge.
[2] Removed to the store-room.
[3] Removed to the store-room.

knee. The left palm, with the stalk of a fully-blossomed lotus between the thumb and the forefinger, rests on his seat. Draped in an *antarīya*, girdled by a chain with a flower-shaped clasp, and a folded *uttarīya* worn in an *upavītī* fashion, the Bodhisattva is decked in an *upavīta* of a cable-pattern, bracelets with a central beaded line, similar armlets but with a triangular flower-shaped piece, three beaded *hāras*, ear-rings and a short crown. Tied by a string, his hair is arranged in a bun on the crown, a few locks falling on the shoulders. Behind his head is an elongated-oval halo, on either side of which is a Dhyāni-Buddha—Akshobhya on the dexter and Amitābha on the sinister. Seated in the *vajra-paryaṅkāsana* attitude on a lotus, both of them have each an oval halo.

Near the right foot of the deity is a monk(?) with folded hands, representing presumably the donor.

On the dexter of the oblong back-slab is the Buddhist creed inscribed in characters of the ninth-tenth century A.D. There is a short dedicatory inscription of a *bhikshu* (monk) on the sinister beyond the lotus-stalk.

(ii) *Avalokiteśvara*

This image[1] (pl. CCCXXXIX B) was found in two fragments at two different spots in the area in front of Monastery 2. One of the fragments lay at a distance of 4·57 m. to the south of the stair of the monastery. The lower part of the image including a major portion of the legs is not traceable.

Clad in a diaphanous *antarīya* girdled by two chains with two ends falling in front through a flower-shaped clasp, the three-eyed and four-armed Avalokiteśvara is standing in a graceful flexion and is adorned with beaded *valayas*, an *upavīta* of two beaded strings with a clasp, a broad necklace with a central floral design flanked by the heads of *makaras*, armlets with a central beaded line and a triangular ornate piece, ear-rings and a short crown designed like the armlets. Tied by a string, the neatly-arrayed matted hair, with few locks falling on the shoulders, contains a figure of Amitābha. The lower left hand of the Bodhisattva, with the stalk of a fully-blossomed lotus between the thumb and the forefinger, rests on the head of Hayagrīva, the upper left holds a water-pot and the upper right carries both a rosary and a noose, the lower right palm, with the mark of a flower, being in the *vara-mudrā*. The bearded and moustached Hayagrīva (body below head missing) presents a fierce look with his protruding angry eyes, open mouth showing teeth and frowning eyebrows. A part of his right hand is alone preserved; it shows the gesture of paying homage (*vandanābhinaya*).

Behind the head of the Bodhisattva is a plain oval halo, on either side of which is a Dhyāni-Buddha—Amitābha with a bowl in palms on the dexter and Akshobhya on the sinister. Both of them are seated on fully-blossomed lotuses, the long stalks of which rise vertically from the base.

The image, in high relief and of good workmanship, is ascribable to about the ninth century A.D. It is 61 cm. wide, the extant height being 91·5 cm.

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[1] Removed to the store-room.

E. Image on the mound between the banyan-grove and Stūpa-area

Avalokiteśvara

Robed in an *antarīya*, held by a knotted girdle of double chain with a clasp, a loop and two hanging ends and a second one of double-cable or plaited pattern, the three-eyed and four-armed Avalokiteśvara (pl. CCCXL) is standing with a graceful flexion on a double-petalled lotus, the stem of which was possibly carved on a separate slab. His lower left hand carries the long stalk of a lotus, upper left a spouted water-pot and upper right a rosary and a noose, the lower right palm being in the *vara-mudrā*. The visible palms bear marks of flowers within circles. The Bodhisattva is decked in a single anklet with a beaded line and a central flower around his left foot, bracelets with a central beaded band (one around each wrist), beaded armlets with an ornate projection, a broad necklace with diamond-shaped motifs and pendants, two *hāras* (one plain and the other beaded), finger-rings, ear-rings and a beaded crown with three projections. Tied by a beaded string, the *jaṭā-mukuṭa* contains the figure of Amitābha. Around his head is an elongated-oval halo inscribed with the Buddhist creed in characters of the ninth-tenth century A.D.

Near the left foot of the Bodhisattva is the bearded and moustached Hayagrīva standing in the *pratyālīḍha* posture on a double-petalled lotus. With his left palm resting on a staff, he shows with his raised right hand the gesture of bowing (*vandanābhinaya*). Clad in a short undergarment fastened by a girdle of snake, he is decked in anklets, *valayas*, an *udara-bandha*, snake-armlets, a *sarpa-hāra*, ear-studs and a *sarpa-mukuṭa* at the base of the hair which rises upwards in spiral curls. His facial expression is terrible on account of his protruding eyes and open mouth. The background behind the figure is rounded at the top.

The corresponding figure near the right foot of Avalokiteśvara represents Tārā seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*. Dressed in a *śāṭī* and a diaphanous upper garment, she is adorned with rows of thin bangles, beaded *valayas*, ornate armlets, a *hāra* of pendants of the *chhannavīra* type, ear-rings and a short crown. With her right palm, in the *vara-mudrā*, placed on the knee, she holds the stalk of an *utpala* with her left palm resting on the seat. Tied by a beaded string, her hair is arranged in a bun-shaped coiffure on the top of the head. Behind her head is an oval halo, conspicuously narrow towards the bottom.

On the dexter of the oval halo around the head of Avalokiteśvara is a goddess seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, the latter having a long stalk rising near the base of the sculpture. Similar to Tārā in dress, ornaments, attributes and halo, she, however, holds the stalk of a bud between the thumb and the forefinger of her left palm which rests on the seat. The corresponding figure on the sinister of the halo is broken.

Along the top edge of the oblong back-slab is a row of figures. The figure at the extreme dexter represents a flying *vidyādhara* with a garland in hands. Next is Maitreya, seated in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, with the stalk of a bunch of

nāga-kesara flowers in his left hand, the right palm, in the *vara-mudrā*, resting on the knee. The third is Akshobhya(?), with a halo similar to that of Maitreya, in the *vajra paryaṅkāsana* posture on a *viśva-padma*. Beyond Akshobhya(?) were evidently the remaining four Dhyāni-Buddhas, a Bodhisattva and a flying *vidyādhara*. The portion containing these figures is now missing along with sinister-corner of the back-slab.

The sculpture, 2·438 m. high and 1·143 m. wide, is stylistically ascribable to the ninth-tenth century A.D.

F. IMAGES NEAR STŪPA-AREA

(i) *Headless image of preaching Buddha*

This image[1] (pl. CCCXLI A) was found at a distance of 12·19 m. to the north of Stūpa 5. The head along with the top portion of the back-slab is missing.

Standing in the *sama-pāda* posture, on a plain pedestal, Buddha is in the preaching attitude with his two palms placed near the chest. His form is fully revealed through the transparent drapery which consists of an *antarvāsa* and an *uttarāsaṅga* that covers the body. The halo behind the head is mostly broken. The modelling of the figure, which has an archaic appearance, is stiff. Buddha is flanked by two standing male attendants, their right palm being in the *vara-mudrā*. Attached to the left wrist of the figure on the dexter is the twisted double string of a noose(?), the latter resting against the shoulder. An analogous object is similarly attached to the figure on the sinister as well. But it is so defaced that one is not sure if it was a noose or a flower. Clad in an *antarīya* worn with a *kachchha* and decked in a girdle, *valayas*, armlets, a beaded *hāra* and ear-ornaments, both the figures stand with a slight flexion. The figure on the sinister wears a *jaṭā-mukuṭa* with a short crown at the base: the head of the corresponding figure on the dexter is broken. These two figures have each a distinct back-slab, somewhat ellipsoid near the top.

This type of images of Buddha is very rare at Ratnagiri. The width of the image is 50·8 cm., the maximum available height being 75 cm.

(ii) *Lower part of an image of Buddha*

This image[2] (Reg. no. 1961/97), 21 cm. high, was exposed during denudation (due to heavy rains) of a part of the eastern slope of the hill to the south-east of the excavated Stūpa-area. The upper portion of the image above the waist is missing.

Robed in an *antarvāsa*, Buddha (pl. CCCLV B) is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with a foliated stem. The damaged right palm (possibly in the *bhūmisparśa-mudrā*) is resting on the right knee, while the left palm is placed on the soles of the feet.

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[1] Removed to the store-room.

[2] Removed to the store-room.

Behind the back of Buddha was possibly a cushion. From the stem of the lotus have issued foliated leaves on two sides. Beyond the leaves are offerings on two tripods (one each at the extreme end).

(iii) *Jaṭāmukuṭa-Lokeśvara*

This image[1] (84 cm. high) was exposed during rains on the eastern slope of the hill, close to Temple 7. The broad face is damaged. Stylistically, the image is ascribable to the eighth-ninth century A.D.

Draped in an *antarīya* held by a broad chain-shaped girdle with an oblong clasp, the four-armed Jaṭāmukuṭa-Lokeśvara (pl. CCCLIV B), with a calm face and auspicious lines round the neck, is seated in the *lalitāsana* attitude on a double-petalled lotus with a foliated stem. He is bedecked in anklets, plain *valayas*, beaded armlets with an ornate triangular central piece, a *ratnopavīta* of three beaded strings with a clasp, a beaded *hāra*, an elaborate necklace with a series of bell-shaped pendants, ear-rings and a *mukuṭa* with an ornate triangular projection. Tied by a thick cord of cable-pattern, the hair is arrayed in a bun-shaped *jaṭā-mukuṭa* on the crown of the head. Some coiled locks of hair hang by the sides of the head. On the front side of the *jaṭā-mukuṭa* is Amitābha, in the *dhyāna-mudrā*, seated in the *vajra-paryaṅkāsana* attitude.

Of the four hands of the Bodhisattva, the lower right palm with a lotus-mark is in the *vara-mudrā* against the right knee. The upper right palm, also with a lotus-mark, bears a rosary. In the upper left palm is a *kuṇḍī*. The lower left palm with the stalk of a double-petalled lotus rests on the lout-seat, below which are two recumbent lions. Behind the back of the Bodhisattva is a cushion.

Around the head of the Bodhisattva is a plain oval halo carved out of the oblong back-slab. At the two top corners of the back-slab is a garland-bearing *vidyādhara* flying through clouds towards the Bodhisattva. The back side of the image is roughly finished.

(iv) *Lower part of an image of Avalokiteśvara*

This image (pl. CCCXLI B) was found on the slope of the hill at a distance of 9·14 m. west of Stūpa 4. It represents the four-armed Avalokiteśvara, standing with a dignified flexion on a double-petalled lotus, the stem of which was apparently carved on a separate slab. The upper portion of the image is missing.

Of the ornaments of the Bodhisattva who is wearing a transparent *antarīya*, beaded anklets with pendant bells, an *upavīta* of three beaded strings, a girdle with two bands held by a clasp, bracelets with a central band and armlets with a central beaded line and a projecting ornamental piece are alone preserved. The missing objects in the two upper hands (left one is completely broken) were probably similar to those in the corresponding hands of C (iv). The lower right palm, in the *vara-mudrā*, is placed against a lotus, while the left, with the stalk of a lotus (missing) between the thumb and the forefinger, rests on the head of Hayagrīva.

[1] It now lies on the verandah of Monastery 1.

Standing on a double-petalled lotus, the fierce-looking, pot-bellied and dwarfish Hayagrīva, with coiled hair, wears a short lower garment held by a girdle of snake (?), plain thick anklets of round section, similar *valayas*, armlets of snakes (?), a thick necklace and an ear-stud in his right ear (left one broken). Of his four hands, the two principal hands are crossed on the chest, the raised upper right palm is in the gesture of bowing (*vandanābhinaya*) and the remaining left rests on a staff.

Near the right leg of Avalokiteśvara is the two-armed Tārā seated on a cushion placed above a double-petalled lotus, its stalk issuing presumably from the missing stem of the lotus below the feet of the Bodhisattva. Her damaged palms, near the chest, are in the attitude of blossoming forth an *utpala*. Dressed in a *śāṭī* worn with a *kachchha*, Tārā wears a plain girdle, *valayas* (damaged), armlets, a beaded *hāra*, an ear-ring in her right ear and bun-shaped coiffure held by a ribbon.

Remarkable for its plastic treatment, the image, carved in high relief, does not appear to be later than the ninth century A.D. Its width is 90·2 cm., the extant height being 1·448 m.

(v) *Lower part of an image of Avalokiteśvara* (?)

This image[1] (pl. CCCXLII A) was found at a distance of about 9·14 m. to the south-east of (i). Its upper portion is not traceable.

Attired in a long *antarīya* held by a chain-shaped girdle with a flower-shaped clasp, the Bodhisattva is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a second lotus. His right palm, in the *vara-mudrā*, is placed on the knee, while his left with the stalk of a missing flower rests on the seat. Of his ornaments, only beaded bracelets and a portion of the *upavīta* of three beaded strings are extant.

Below the lotus-seat and to the sinister of the foliated lotus-stem is the fierce-looking and four-armed Hayagrīva with a short lower garment held by a belt of snake, anklets, *valayas*, armlets, a *hāra*, ear-rings and hair tied by a snake (?). The two natural hands are crossed on the chest, the upper right is in the attitude of bowing (*vandanābhinayī*) and the remaining left rests on a staff (damaged). Near the figure is a bowl with offerings.

On the dexter and near the right foot of the Bodhisattva is a damaged seated figure (perhaps Tārā) with its hands near the chest. The stalk of an *utpala* passes over the upper part of its left arm.

The image is 43·8 cm. wide, the extant height being 40·6 cm. It may be dated to the ninth century A.D.

(vi) *Upper part of an image of Mañjuśrī*

The image[2] (pl. CCCXLIII A) lay partly buried on the edge of the hill at a distance of 70·10 m. to the south-west of the south-western corner of Stūpa 1. The bust of the image (face damaged) is alone found. It represents Mañjuśrī in his two-armed seated

[1] Removed to the store-room.

[2] Removed to the store-room.

form. Both the arms, except a small portion near the shoulders, are missing. Passing over his left arm rises the stalk of an *utpala* supporting a book. Of the ornaments, portions of armlets, a *hāra* with a pendant cylindrical amulet and two tiger-nails, an *upavīta* of three beaded strings and a damaged short crown are alone preserved. The hair is arraved in the *śikhaṇḍaka-kākapaksha* coiffure with two locks falling on the sides. Around the head is an oval halo with a beaded border.

The back-rest of the throne is capped by foliated *makaras*, one at either end. Below its horizontal bar, which is decorated with a central beaded line, are the heads of lions with open mouths.

The oblong back-slab is 43·2 cm. wide, the extant height being 35·5 cm. The image is ascribable to the ninth century A.D.

(vii) *Headless image of Maitreya* (?)

The image (pl. CCCXXXIII A) lay at a distance of 18·14 m. to the north of the north eastern corner of Stūpa 1. The upper portion above the neck and the lower portion below the waist are missing.

Draped in an *antarīya* held by a roughly chain-shaped girdle with a flower-shaped clasp and a folded *uttarīya* (ends near the shoulder) worn in an *upavītī* fashion, the Bodhisattva is seated possibly in the *bhadrāsana* posture. His left palm, with the stalk of a damaged flower (*nāga-kesara* branch?) between his thumb and forefinger, rests on the plain seat, the slightly raised right forearm being missing. The Bodhisattva is decked in plain *valayas*, ornate armlets with a richly-embellished central piece, a beaded *hāra*, an ornate necklace decorated with diamond-shaped pieces and an *upavīta* of three beaded strings with a clasp in the form of a flower. A fragment of the halo is preserved above his left shoulder.

The sculpture is 63·5 cm. wide, the maximum available height being 1·207 m.

(viii) *Lower part of an image*

The upper portion of this image[1] (Reg. no. 1961/100) above the waist is missing It was found near the Stūpa-area on the eastern slope of the hill. It came to light during a heavy shower unloosening the earth on the slope. The height of the available portion is 26 cm.

Clothed in an *antarīya* (held by a broad chain-shaped girdle) with a frilled portion falling on the lotus-seat, the image (pl. CCCLIV C) is seated in the *lalitāsana* attitude on a double-petalled lotus with the right foot resting on a second lotus. The right palm resting on the knee is in the *vara-mudrā*, while the left palm with the stalk of a missing flower rests on the lotus-seat. The luxuriant leaves emanating from the foliated stem of the double-petalled lotus are foliated and cover the entire area below the lotus.

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[1] Removed to the store-room.

Stylistically, the image is ascribable to the eighth-ninth century A.D. The two chases for iron dowels or cramps found on two sides of the image would indicate that the image was fixed inside the niche of a stone *stūpa* or a structure. The available portion of the back-slab is oblong.

(ix) *Lower part of an image*

The fragmentary image (pl. CCCXLIII B) was found at a distance of 13·72 m. to the north-north-east of the north-east corner of Stūpa 1.

Clad in a diaphanous *antarīya*, the Bodhisattva is seated in the *lalitāsana* attitude on a finely-executed double-petalled lotus (with a foliated stem), with his right foot resting on a second lotus. His left palm, with the stalk of a missing flower between the thumb and the forefinger, rests on the seat. Of the ornaments, a portion of the girdle with a flower-shaped clasp, a small part of the *ratnopavīta* of three beaded strings with a clasp and a thick *valaya* around the left wrist are alone preserved.

Below the lotus-seat are two seated figures (*nāgas*?), mostly damaged. The image, in high relief, is 75·5 cm. wide, the extant height being 62·2 cm.

(x) *Head of Jambhala*

The relief (pl. CCCXLII B), 62·2 cm. wide and 24·1 cm. high, was found at a distance of 13·11 m. to the north of the north-eastern corner of Stūpa 1. The image to which this relief pertains was made of more than one slab. Tied by a cord, the hair is gathered on the top of the head in the shape of a prominent bun, while some spiral locks fall on the shoulders and also on the bun. Of the ornaments, a short beaded crown with three ornate projections and ear-ornaments (mostly broken) are alone extant. Around the head is a plain oval halo. On either side of the head is suspended a *nidhi-kumbha*, its body relieved with beaded loops falling from a beaded band.

Stylistically, the head appears to be of about the eighth-ninth century A.D.

G. Images found on the eastern slope of the hill between Stūpa-area and Monastery 1

(i) *Headless image of Tārā*(?)

Standing with a graceful easy pose, with her right leg slightly flexed, on a *viśva-padma*, the two-armed Tārā[1](?) (pl. CCCXLIV A) carries in her slightly-raised left hand the stalk of a missing flower. Her right palm, in the *vara-mudrā*, rests against a fully-blossomed lotus, the thick stalk of which is held by a kneeling bejewelled female. Dressed in a long *śāṭī*, held by a knotted girdle of a double chain with a flower-shaped clasp, and an upper garment, the goddess is adorned with anklets with a beaded band, bracelets (one

[1] Removed to the store-room.

around each wrist) of the same design, beaded armlets with an ornate central piece and an ornamental beaded necklace of the *chhannavīra* type. On the sinister of the figure is a thick foliated stem with stalks ending in a lotus and a bud.

The upper portion of the image along with the head is missing. The image is 53·3 cm. wide, the available height being 61 cm.

Remarkable for the plastic treatment of the fleshy body, the sculpture is ascribable to about the eighth century A.D. On the dexter of the image are extant the last four letters of the Buddhist creed.

(ii) *Lower part of an image of Avalokiteśvara(?)*

Draped in an *antarīya* held by a broad waist-band with a flower-shaped clasp and an *uttarīya* worn in an *upavītī* fashion, the two-armed Bodhisattva (pl. CCCXLIV B) is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot resting on a second lotus. With the damaged right palm (presumably in the *vara-mudrā*) on the knee, he holds the stalk of a missing flower between the thumb and the forefinger of his left palm which rests on the seat. Of the ornaments, a bracelet around the left wrist is alone preserved. The ornate *upavīta* is made of three beaded strings with a clasp in the form of a flower.

Below the lotus, to the sinister of the foliated lotus-stem, is the fierce-looking and pot-bellied Hayagrīva(?) with rising hair. Standing with his right leg bent and left outstretched, he holds in his upper left and right hands a noose and a staff respectively. Beyond Hayagrīva is a damaged seated figure (donor ?), wearing ornaments and with bun-shaped coiffure held by a crown, on the extreme sinister. On the extreme dexter is also a kneeling figure, badly broken. There is a bowl with offerings in front of this figure.

The image is 64·1 cm. wide, the extant height being 57 cm. The modelling of the main figure is remarkable for its rounded plasticity.

H. Image in front of Monastery 1

Ārya-Sarasvatī (?)

This image[1] (pl. CCCXLV A) was found in 1963 in the collapsed section of the cutting beyond the exposed paved forecourt in front of Monastery 1.

Clothed in a *śāṭī*, the goddess is seated in the *lalitāsana* attitude on a double-petalled lotus with her right palm, in the *vara-mudrā*, on the knee. Her left hand, with the stalk of a lotus between the thumb and the forefinger, rests on her seat: the object on the lotus is probably a book. The hair, tied by a string, is arrayed in the shape of a bun on the crown. Of the ornaments, anklets, *valayas*, armlets, a broad necklace and ear-ornaments are preserved in a defaced condition. Behind the head is a halo with a semicircular top.

[1] Removed to the store-room.

At either top corner of the oblong back-slab is a garland-bearing *vidyādhara*, the one on the dexter being broken. Below the lotus-seat of the goddess is a seated devotee, apart from offerings on two tripods, all badly damaged.

Carved in high relief, the sculpture is 54 cm. high and 35·5 cm. wide.

I. Images to the west of Monastery 2

(i) *Lower part of an image of a Bodhisattva*

Standing with a flexion, the Bodhisattva[1] (pl. CCCXLV B) wears an *antarīya*, girdled by a plaited band with a floral clasp, two hanging ends and a loop, and an *upavīta* of two beaded strings. His broken right palm, possibly in the *vara-mudrā*, rests against a lotus-plant which rises upwards. The height of the available portion is 76·2 cm.

(ii) *Fragment of an image of a Bodhisattva*

The major portion of the image is missing. Only the upper right hand holding a rosary and the upper portion of the lower right hand are preserved.[2] Of the ornaments, a bracelet with a central beaded row and two beaded armlets with ornate projections are alone extant. The height of the extant portion is 36·8 cm.

(iii) *Damaged upper part of an image of a Bodhisattva*

The two-armed image[3] (pl. CCCXLVI A), with an elongated-oval halo, is badly damaged. Of the ornaments, an ear-ring, a beaded armlet with a projection, a portion of the richly-decorated broad necklace and a high crown placed over the head are alone extant. The hair falls in coiled locks on the sides. None of the attributes is preserved. The height of the available portion is 47 cm.

J. Images near the bank of the Keluo

(i) *Head of Buddha*

This colossal head[4] (pl. CCCXLVI B), locally called *asura-muṇḍa* ('head of a damon'), was found on the slope of the hill immediately overlooking the rivulet Keluo. It is 1·207 m. high.

With its half-closed eyes, full lower lip, finely-rendered arched eyebrows, long perforated ear-lobes, broad face and roundish chin, the head, except for the damaged nose, is

[1] Removed to the store-room.
[2] Removed to the banyan-grove.
[3] Removed to the banyan-grove.
[4] Removed to the banyan-grove.

in a good state of preservation. The placid face of Buddha is remarkable for its dignified composure and spiritual absorption. The hair is arranged in rows of spiral curls which cover the *ushṇīsha* as well. The round *ūrṇā* is slightly raised.

(ii) *Headless image of Buddha in vara-mudrā*

This badly-mutilated image[1] (pl. CCCXLVII A) was found by the side of the preceding. It is 68·5 cm. wide, the extant height being 1·13 m.

With two bends in the body, Buddha is robed in an *antarvāsa* and an *uttarāsaṅga*, the latter covering both the shoulders. His left hand, with the hem of the *uttarāsaṅga*, is slightly raised, his right palm (damaged) being in the *vara-mudrā*. Around the head is an elongated-oval halo. Near the right foot of Buddha is a kneeling female devotee with folded hands.

(iii) *Buddha*

This image[2] (Reg no. 1961/102) was found on the track (during construction in 1979) on the western slope of the hill facing the Keluo. The face is badly mutilated. The image is 35 cm. high.

Clothed in an *antarvāsa* and an *uttarāsaṅga* which leaves his right arm, shoulder and chest uncovered, Buddha is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with a foliated stem (pl. CCCLIII B). From the stem have issued wavy stalks with buds and foliated leaves.

Resting on the right knee is his right palm in the *bhūmisparśa-mudrā*. The left palm with a raised disc-shaped mark is placed on the lap. Behind his head is a plain elongated oval halo, while above the head are leaves of the *Bodhi* tree.

At the top corners of the oblong back-slab were *vidyādharas*: the one on the dexter is alone partly preserved.

(iv) *Bust of an image of a Bodhisattva*

This image[3] (Reg no. 1961/104), 33·5 cm. high, was found on the track (during construction in 1979) on the western slope of the hill facing the Keluo. It is reduced to its bust (pl. CCCLV A). The face is badly damaged.

The folded *uttarīya* is worn in an *upavītī* fashion. Of the ornaments, beaded armlets with an ornate projection, a beaded *hāra*, a necklace with a series of small pendants (one looking like a tiger-nail), an *upavīta* of two beaded strings, ear-rings (badly damaged) and a *mukuṭa* (badly damaged) can be made out. Tied by a cord, the hair falls on the sides and back in locks. Against the hair were seated figures of Dhyāni-Buddhas (possibly all the five), of which two alone are available in partly defaced condition. The one

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[1] Removed to the banyan-grove

[2] Removed to the store-room

[3] Removed to the store-room.

above the right ear of the Bodhisattva is in either *abhaya-mudrā* or *vara mudrā*. The second behind the top of the head is Amitābha in the *dhyāna-mudrā*. The position of the third is indicated by the extant *viśva-padma* seat above the left ear of the Bodhisattva. The other two figures were on the front side of the coiffure and were arrayed one above the other. They are defaced beyond recognition. In the left hand of the Bodhisattva is the thick stem of a flower which somewhat resembles an *utpala*. In case it is an *utpala*, the Bodhisattva would represent Mañjuśrī.

Behind the back of the figure is a plain oval halo carved out of the oblong back-slab. At the top corners of the back-slab are two defaced *vidyādharas* flying through clouds towards the Bodhisattva.

The top of the back-slab is inscribed with the Buddhist creed (in three lines) in characters not later than the ninth century A.D.

(v) *Lower part of an image*

The upper portion of this image[1] (Reg. no 1961/98) which possibly represented a female divinity is missing. It was found on the track (during construction in 1979) on the western slope of the hill facing the Keluo. The available portion is 34 cm. high. Considerable care was bestowed on the making of this chlorite image. Unfortunately, it is badly damaged.

Dressed in a cloth held by a thick girdle with a flower-shaped clasp and a chain shaped pendant, the image (pl. CCCLIV D) is seated in the *lalitāsana* attitude on a double petalled lotus. The right foot of the figure is resting on a lotus which has issued from the foliated stem of the lotus-seat. The badly-damaged right palm (in the *vara-mudrā*) is resting on the right knee, while the left palm, possibly with a stalk of a flower, is placed on the lotus-seat. Of the ornaments, two beaded bracelets around the left wrist, anklets of two beaded strings and a *ratnopavīta*, also of two beaded strings, are preserved.

The foliated lotus-stem is elaborately conceived. From the stem have issued two more stalks with leaves and lotuses. On the dexter of the stem is a kneeling bejewelled devotee with folded hands, apart from an incense-burner and a flower-basket. A bowl with offerings on a footed stand, a conch-shell on a footed stand and a lamp on a moulded stand occur on the sinister. The available part of the back-slab is oblong.

K. IMAGES FOUND IN THE VILLAGE

As already noted (above, p. 423), there are images in the collection of the residents of Ratnagiri. While a few have been made over to the Archaeological Survey after a good deal of persuation, others are still with their collectors. Four (i-iv) of the images are fixed to the wall of a room, called *saptaghara*, attached to the Gopāljī temple belonging to the family of Aniruddha Jena.

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[1] Removed to the store-room

(i) *Buddha in bhūmisparśa-mudrā*

Seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, Buddha (pl. CCCXLVII B) is in the *bhūmisparśa-mudrā.* He wears an *antarvāsa* and a diaphanous *uttarāsaṅga* which does not cover his right chest, shoulder and arm. Against his back is a bolster.

On either side of the halo, with curved top corners, broad towards the top and conspicuously narrow near the bottom, are two attending deities, seated in the *vajra-paryaṅkāsana* attitude. The lower figure on the sinister carries a fully-drawn bow(?). The corresponding figure on the dexter possibly carries a bell in his left hand, akimbo, on the waist, the object in the right palm placed against the chest being damaged. The attributes in the hands of the remaining two figures are defaced.

On the dexter of the foliated lotus-stem is a seated devotee or donor with folded hands in front of an incense-burner, while on the corresponding sinister is a bowl with offerings on a tripod, apart from a conch-shell, also on a tripod.

The image, 52 cm. high and 36·8 cm. wide, appears to be of about the tenth century A.D.

(ii) *Avalokiteśvara*

Clothed in a short *antarīya* held by a chain-shaped band, the two-armed Avalokiteśvara (pl. CCCXLVIII A) is seated in the *lalitāsana* attitude on a double-petalled lotus with his right foot on a second lotus. His left palm, with the stalk of a lotus, between the thumb and the forefinger, rests on his seat, the right palm, placed on the knee, being in the *vara-mudrā.* The Bodhisattva is adorned with plain *valayas,* beaded armlets with ornate projections, a necklace of two beaded strings, an *upavīta* of two beaded strings, ear-rings and a short crown. The high *jaṭā-mukuṭa* carries the figure of Amitābha (defaced).

On either side of the oval halo is a flying *vidyādhara* with a garland in hands. Below the lotus-seat is a kneeling devotee with folded hands, besides two lions, one each at either extremity.

The image, 62·2 cm. high and 36·8 cm. wide, is ascribable to about the ninth century A.D.

(iii) *Upper part of an image of Avalokiteśvara*

All the four hands of the three-eyed Bodhisattva[1] (pl. CCCXLVIII B), along with the lower portion of the body below the chest, are missing. The face is lit by a slight smile, the eyes being half-closed. A folded *uttarīya* encircles the body in the form of an *upavīta,* the ends being tucked on the left shoulder. Of the ornaments, armlets with a

[1] Like the preceding two images this fragment is fixed to the wall of the *saptaghara.* The two forearms have been restored by the local people who also added a fish to convert the image into the fish-incarnation of Vishṇu.

beaded line and a roughly diamond-shaped central piece, a necklace of the *hānsulī*-type, a beaded *hāra*, a *ratnopavīta*, *makara-kuṇḍalas*, ear-rings and a short beaded *mukuṭa* with three ornate projections are preserved. Tied by a string, the elaborate but somewhat stylized *jaṭā-mukuṭa* bears the figure of Amitābha: some coiled locks of hair fall on the shoulders. On either side of the forehead is the fan-shaped projection of a ribbon. The plain oval halo is pointed at the top. At the top corners of the oblong back-slab are Dhyāni-Buddhas—Akshobhya on the dexter and Ratnasambhava on the sinister. These Dhyāni-Buddhas are seated in the *vajra-paryaṅkāsana* attitude, each on a fully-blossomed lotus with a long stalk.

The back-slab is inscribed with the Buddhist creed in three lines in characters of the eleventh century A.D. Made of chlorite, the image, carved in high relief, is 68·5 cm. wide, the maximum available height being 78·7 cm.

(iv) *Tārā*

Attired in a long *śāṭī* and an *uttarīya* worn in the fashion of an *upavīta* with ends tucked on the left shoulder, the two-armed Tārā[1] (pl. CCCXLIX A) is seated in the *lalitāsana* attitude on a double-petalled lotus, with her right foot resting on a second lotus. Placed on the knee is her right palm in the *vara-mudrā*, while her left palm, with the stalk of an *utpala*, rests on the seat. She is adorned with anklets with bell-like pendants, plain *valayas* of round section, beaded armlets with an ornate central piece, an *upavīta* of two beaded strings, a beaded *hāra*, a *kuṇḍala* in her left ear, an ear-stud in right and a crown. Tied by a string, the hair is arrayed in a bun-shaped coiffure on the top of the head. There are fan-shaped projections of a ribbon flanking the coiffure. On either side of the oval halo is a garland-bearing *vidyādhara*, with feet covered by socks, flying through clouds towards the goddess.

On the dexter, near the right arm of the goddess, is a bejewelled female standing with her left hand on the left thigh and raised right holding the stalk of a flower. The corresponding figure on the sinister is a pot-bellied and fierce-looking person standing with a sword in the right hand, the object, if any, in the left hand damaged.

On the sinister of the foliated stem of the lotus-seat is a bowl with offerings. Made of chlorite, the image, 33 cm. wide and 60·3 cm. high, is of about the eleventh century A.D.

(v) *Head of a Bodhisattva*

With half-closed eyes, full lower lip, prominently-arched eyebrows and three eyes, the head[2] (pl. CCCXLIX B), 40·6 cm. high, presents a meditative expression. Tied by a beaded string, the hair is arranged on the crown of the head in an elaborate but stylized *jaṭā-mukuṭa* with a few coiled locks falling on the sides.

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[1] Fixed to the wall of the *saptaghara*.

[2] The head lies in front of the Gopāljī temple.

(vi) *An image of a goddess*

Clothed in a *śāṭī*, the goddess[1] (pl. CCCL A) is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus with an elaborate stem and leaves. Her left palm is placed on the lap, the damaged right palm resting on her right knee. She is adorned with rows of thin bangles, beaded armlets with an ornate central piece, an elaborate necklace with a beaded pendant and beaded encircling strings, ear-rings and a decorated crown. Around her head is a plain oval halo, conspicuously broad at the top.

There are four bejewelled companion goddesses, two each on either side of the halo. All of them are seated in the *paryaṅkāsana* attitude, each on a *viśva-padma*. The attributes in their hands are badly defaced. The lower figure on the sinister carries an object (*vajra* ?) in its right palm placed on the chest, the left hand, akimbo, possibly with an attribute, resting on the waist. The upper figure, with its left hand on the waist as in the preceding figure, has its right hand (in the *vara-mudrā*?) resting on the knee. The lower figure, on the dexter, with its left hand placed near the waist, carries an object in the right hand with palm upwards against the chest. Both the hands (akimbo) of the upper figure are not only similarly posed but carry an identical oblongish attribute.

Of about the ninth century A.D., the image is 49·5 cm. high and 34·3 cm. wide.

(vii) *Bust of an image of Avalokiteśvara*

The fragment (Reg. no. 1961/96) was found utilized in the outer wall of the house of Brindavana Jena. The maximum available height of the image is 29·5 cm. Stylistically, it is ascribable to the beginning of the ninth century A.D.

The image[2] (pl. CCCLIII C) is reduced to its upper portion above the navel. The two-armed Avalokiteśvara holds in his left hand the stalk of a lotus (damaged). Of the ornaments, beaded armlets with an ornate triangular piece, a necklace with two beaded strings held by an oblong central piece, a *ratnopavīta* of two beaded strings and ear-rings are preserved. Allowing eight coiled locks to fall on the sides, the major portion of the hair is arrayed on the crown of the head in the form of a large bun. On the front side of the bun is depicted the Dhyāni-Buddha Amitābha seated in the *dhyāna-mudrā*.

Behind the head of the Bodhisattva is an elongated-oval halo. At the top sinister-corner of the oblong back-slab is a flying *vidyādhara* holding a garland in hands. Evidently, on the corresponding dexter, there was another *vidyādhara* which is now missing. The image, to judge by the patches of dark-red colour sticking to it, was originally painted. The face is considerably defaced.

(viii) *Head of Buddha*

This colossal head (1·26 m. high) of Buddha was found on 15.3.1979 during digging

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[1] Formerly in the possession of Brindavana Jena, it is now in the store-room.

[2] Removed to the store-room.

and levelling of the land of Devendra Panda, some metres towards the west of the Mahākāla temple. The image, when complete, was made of coursed stonework. One of these stones formed the head alone. The head (pl. CCCLVI A) is in high relief carved out of the back-slab, the flat back side of which is roughly finished. The nose, lips and elongated ears are partly damaged.

The facial expression with petal-shaped half-closed eyes and bow-shaped eyebrows is contemplative. The workmanship of the face with a prominent chin and full cheeks is fine. Above the bridge of the nose is a raised disc-shaped circular *ūrṇā*. The head and the *ushṇīsha* are covered by curls turning to the right of the image. There are ten rows of curls on the head, the *ushṇīsha* having three more rows.

(ix) *Mañjuśrī*

This image[1] (Reg. no. 1961/95), 91 cm., high, was found on 15.3.79 during digging in the land of Devendra Panda, some metres to the west of the Mahākāla temple. The face is partly damaged and the feet have flaked off. Stylistically, the image is ascribable to the ninth century A.D.

Clothed in an *antarīya* held by a girdle with a broad chain-shaped girdle, Mañjuśrī (pl. CCCLVI B), with a serene face and half-closed eyes, is standing with a slight flexion. He is adorned with *valayas*, armlets, an *upavīta* of two beaded strings, a necklace with two beaded strings held by a broad ornate clasp, ear-studs and a short *mukuṭa*. With two coiled locks falling on the sides, the hair is arranged in the *śikhaṇḍaka-kākapaksha* coiffure.

Placed against a lotus is his right palm in the *vara-mudrā*. The left palm holds the stalk of an *utpala* supporting a book. From the foliated stem of the *utpala* have issued three more stalks, two ending in buds and one in a leaf. From the stem of the lotus behind the right palm of the Bodhisattva have also issued stalks ending in a bud and leaf.

(x) *Headless image of Vajrasattva*

This image[2] (Reg. no. 1961/99) came to light when the walls of a room of Bhavagrahi Panda collapsed during rains. The upper portion of the image above the chest is missing, the available height being 18 cm.

Attired in an *antarīya* held by a plain girdle, Vajrasattva (pl. CCCLV C) is seated in the *paryaṅkāsana* attitude on a double-petalled lotus with a foliated stem. In his right palm, placed near the chest, is a thunderbolt held aslant. A *vajra-ghaṇṭā* occurs in the left palm near the waist. Among the ornaments, plain *valayas*, beaded armlets and a beaded *upavīta* are extant.

The modelling of the figure is not very satisfactory. The image does not appear to be earlier than the eleventh century A.D.

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[1] Removed to the store room.
[2] Removed to the store-room

(xi) *Bust of an image of a Bodhisattva*

The lower part below the waist of this image[1] (Reg. no. 1961/101) is missing. It was recovered from the collapsed wall of the room of Bhavagrahi Panda. The available portion is 31 cm. high.

The hair of the image (pl. CCCLIII D) is arranged in locks. Tied by a triple string above the forehead, these locks, with the upward rise, are allowed to fall on the sides and the back. The lower ends of the locks are coiled. The short and long locks are arrayed one above the other in an artistic way. Of the ornaments, a beaded *hāra*, a beaded armlet with an ornate triangular piece, an *upavīta* of three strings held by a clasp, ear-rings and a damaged *mukuṭa* are preserved. Above the left shoulder of the Bodhisattva rises a branch (which was presumably in the missing left palm) with defaced flowers and leaves. The face of the image is badly damaged.

Behind the head of the Bodhisattva is a plain semicircular halo rising above the plain back-slab. Stylistically, the image is attributable to the eighth-ninth century A.D.

(xii) *Headless image of Chundā(?)*

Dressed in a long *śāṭī* and a diaphanous upper garment, the four-armed goddess[2] (pl. CCCL B) is seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus. The two lower hands are placed on the lap in the *samādhi-mudrā* with a flattish bowl on the palm. Her slightly-raised upper right hand holds a rosary, the corresponding left being broken. The major part of the head is missing. A few coiled locks of hair are seen falling on the shoulders. Of the ornaments, anklets, beaded bracelets, beaded armlets with a central ornate piece, an elaborate necklace of the *chhannavīra* type and ear-rings have survived.

On the dexter of the stem of the lotus-seat is a seated monk (possibly donor) with folded hands, while on the sinister is a bowl with offerings on a tripod.

Remarkable for its rounded plasticity, the image, 37·5 cm. wide (extant height being 44·5 cm.), is stylistically ascribable to about the ninth century A.D.

(xiii) *Lower part of an image of a Bodhisattva*

Draped in an *antarīya*, the figure[3] (pl. CCCLI A) is seated in the *lalitāsana* attitude on a double-petalled lotus with its right foot resting on a second lotus. Its waist portion is carved in the round. Of the ornaments, anklets with bell-shaped pendants, a similar girdle and a part of the *upavīta* of three beaded strings are alone extant. On either side

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[1] Removed to the store-room.

[2] Found fixed to a wall of the house of Bahadur Shah, the image has been removed to the store-room.

[3] Found in the compound of the house of Vipra Jena, the image is now in the store-room.

of the image were smaller figures. The lower portion of the figure on the sinister is partly preserved; it is seated in the *lalitāsana* attitude on a *viśva-padma*.

On the *tri-ratha* pedestal are a seated bejewelled male figure with a garland in hands (on the extreme sinister), a bell with a three-pronged top and a tapering round shaft (*vajra-ghaṇṭā*), an incense-burner, a bowl with offerings arranged in a conical form, a book on a moulded stand, a bowl with offerings arranged in a cone, a burning lamp on a stand, a handled basket of flowers and a male figure, seated in the *paryaṅkāsana* attitude, with two hands resting on the thighs. The object in the left hand of the last appears to be a bell, the attribute in the right hand being indistinct.

The sculpture is 47 cm. wide, the maximum available height being 47 cm.

(xiv) *Fragment of an image of a Bodhisattva*

The upper portion of the head and the lower portion of the body below waist of this image are missing. The image[1] represents a two-armed seated Bodhisattva with the stalk of a flower in his left hand and a bolster behind his back. Of the ornaments, armlets, ear-rings, an elaborate necklace with short pendants and a *ratnopavīta* are alone extant. Behind the head is a damaged halo. The image is 40·6 cm. wide, the extant height being 22·8 cm.

(xv) *Khasarpaṇa*

Clad in an *antarīya* held by a girdle with bell-shaped pendants, the Bodhisattva[2] is seated in the *lalitāsana* attitude on a *viśva-padma* with his right foot resting on a lotus-leaf. With his right palm (having a wheel-mark), in the *vara-mudrā*, resting against the right knee, he holds in his slightly-raised left hand the stalk of a fully-blossomed lotus. Khasarpaṇa is adorned with anklets with bell-shaped pendants, beaded *valayas*, ornate armlets, a beaded *hāra*, a necklace of three beaded strings with an ornamental clasp, a beaded *upavīta*, ear-studs and a crown. The high *jaṭā-mukuṭa* is flanked by fan-shaped ends of a ribbon. Behind his back is a trefoil arch edged with stylized flames in oblique lines. The arch is decorated with diamond-shaped motifs, each punctuated with a roundel.

Around the arch are arrayed five Dhyāni-Buddhas, Amitābha being at the crown At either top corner of the oblong back-slab is a four-petalled flower.

On the dexter of the Bodhisattva is the bejewelled Sudhanakumāra, seated in the *mahārājalīlā* attitude, with folded hands; he carries a book under his right armpit. The corresponding figure on the sinister is the seated Hayagrīva with his left hand resting on a staff and the right placed against the chest.

Near the right foot of the Bodhisattva is the two-armed bejewelled Tārā, seated in

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[1] Found in the compound of the house of Faku Mia, the image is now in the banyan-grove. The back side of the image was used for grinding spice.

[2] This image and also the two following ones are in the house of Aniruddha Jena who allowed me to see the images. These could not be photographed.

the *mahārājalīlā* posture, in the attitude of blossoming forth an *utpala*. The corresponding figure on the sinister is the four-armed Bhṛikuṭī, seated also in the *mahārājalīlā* attitude, with a *jaṭā-mukuṭa*. Bereft of ornaments, she carries a water-pot in her lower left hand, a *tridaṇḍa* in the upper left and a rosary in the lower right, the upper right palm being in the attitude of paying homage (*vandanābhinaya*). Near her is a bowl with offerings arranged in a conical form.

Made of chlorite, the image is 25 cm. high and 12·7 cm. wide. But for the nose, it is in a perfect state of preservation.

This image and the following one are of the same style Both of them probably hailed from two niches of a *stūpa*.

(xvi) *Avalokiteśvara*

This two-armed image is similar to the preceding in the sitting posture, attributes and halo. The ornaments are also identical, except that it wears bracelets, an ear-ring in the right ear and an ear-stud in the left. The *jaṭā-mukuṭa* bears the figure of Amitābha. At either top corner of the oblong back-slab is a four-petalled flower.

Near the pendant right foot of the Bodhisattva is Sūchīmukha seated with folded hands, while on the sinister is a kneeling devotee or donor, also with folded palms. In front of the latter is a bowl with offerings arranged in a conical form.

Made of chlorite, the image is 22·9 cm. high and 13 cm. wide But for its left forearm it is in a perfect state of preservation.

(xvii) *Vajrasattva*

Clothed in an *antarīya* girdled by a band, Vajrasattva is seated in the *paryaṅkāsana* attitude on a double-petalled lotus. He holds a *vajra-ghaṇṭā* in his left hand, akimbo, against the waist, and a thunderbolt in his right hand with the palm upwards against the chest. He is adorned with beaded anklets, *valayas*, ornate armlets, a beaded *upavīta*, a beaded *hāra*, ear-rings and a high *mukuṭa* with fan-shaped ends of a ribbon. Behind his head is a plain halo, slightly pointed at the crown.

Below the lotus-seat are two bowls with offerings piled in a conical form, a lamp on a stand and an incense-burner.

The image, 21·5 cm high and 14·6 cm wide, is in a perfect state of preservation

(xviii) *Fragment of an image with Tārā*

The attending figure[1] (pl. CCCLI B) on the dexter of the main image (presumably Avalokiteśvara) is alone partially preserved. It represents Tārā in the attitude of opening

[1] Reg. no. 1961/70. Found fixed to the verandah of the house of Dija Mallik, the fragment is now in the store-room.

the petals of an *utpala*. Dressed in a *sāṭī* worn with a *kachchha* and held by a girdle, the goddess is seated in the *mahārājalīlā* posture on a *viśva-padma*, below which is a damaged inscription beginning with *siddham* (expressed by a symbol) and reading *Viryyaka . . rya* . . . The available height of the fragment is 19 cm.

(xix) *Fragment of an image*

The fragment[1] (20·3 cm. high and 11·5 cm. thick, the extant length being 29·2 cm.) presents the top part of an image which presumably contained a row of five Dhyāni Buddhas, two Bodhisattvas and two flying figures. Of these nine figures which were carved along the top edge, three alone are extant. They represent Akshobhya (?) in the *vajra-paryaṅkāsana* attitude on a *viśva-padma*, the bejewelled Mañjuśrī, with his right palm in the *vara-mudrā* on the knee and with the stalk of an *utpala* in his left hand, on a *viśva-padma* and a garland-bearing flying *vidyādhara* (partly broken on the extreme sinister).

I. Images of unknown find-spots

The exact find-spots of these images, which were collected by a Monument Attendant from Ratnagiri itself are unknown.

(i) *Headless image of Buddha in dhyāna-mudrā*

Seated in the *vajra-paryaṅkāsana* attitude on a double-petalled lotus, Buddha (pl CCCLII A), robed in an *antarvāsa*, is in the *dhyāna-mudrā*. Behind his back is a cushion Around his head (broken) is an elongated-oval halo (partly missing) On the dexter of the halo are two two-armed figures, one above the other. Both the figures, with their left hands near the waist, are seated on lotuses The objects in their hands are defaced beyond recognition. Two such figures presumably occurred on the missing part of the back-slab on the sinister.

Below the lotus-seat and on the sinister of the foliated stem are a bowl with offerings and a conch, both on tripods The image is 50·2 cm high and 36·2 cm wide

(ii) *Tārā*

Clothed in a *sāṭī* held by a plain girdle, Tārā (pl. CCCLII B), with plain anklets, *valayas*, armlets, a necklace and ear-rings, is seated in the *lalitāsana* attitude on a double petalled lotus. Her left palm, with the stalk of an *utpala* between the thumb and the forefinger, rests on the seat, while her right palm (damaged), placed on the knee, displays the *vara-mudrā*. Behind the head (damaged) is a halo, rounded at the top and conspicuously narrow towards the bottom.

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[1] Reg. no. 1961/71. Found fixed to the wall of the house of Bholishahji, it is now in the store room.

Near the pendant right foot is a seated devotee or donor with folded hands. The image is 28 cm. high and 16·5 cm. wide.

(iii) *Upper part of an image of Tārā*

The fragment (RTR-2, 361) is badly damaged. The left hand of the goddess holds an *utpala*. The hair is arranged on the crown in the *jaṭā-mukuṭa*. Of the ornaments, an armlet with a beaded central line, a beaded *hāra*, an ear-ring in her right ear and an ear-stud in the left are alone preserved. Around the head is a plain oval halo. The two motifs at the top corners of the oblong back-slab are broken. The image is 19 cm. wide, the extant height being 14·6 cm.

The rear side of the slab bears the Buddhist creed in four lines inscribed in characters of the tenth-eleventh century A.D.

(iv) *Lower part of an image of a Bodhisattva*

The figure is reduced to its lower portion. Clothed in an *antarīya*, the Bodhisattva is seated in the *lalitāsana* attitude on a *viśva-padma* and displays the *vara-mudrā* with his right palm which rests on the knee. The available fragment (1961/56) is 7 cm. high.

GLOSSARY

abhaya-mudrā: hand-posture, indicative of the assurance of safety and protection. The hand showing this *mudrā* shows the raised palm with its inner surface turned outwards and fingers stretched.

abhisheka: lustration: purificatory sprinkling of water; consecration.

āchaya: collection.

agni-bhaya: peril of one's life from fire.

ālīḍha: standing posture in which the right leg is stretched and the left leg is slightly bent at knee; this kind of posture or stance is taken while aiming with a bow and an arrow.

āmalaka: fruit of ***Emblic myrobalan***; gadrooned or fluted oblate spheroid resembling an *āmalaka* fruit.

añjali-mudrā: hand-posture, indicative of reverence and salutation. In this *mudrā* both the forearms rest against the chest and the slightly-hollowed palms, with fingers stretched or slightly bent, touch the inner surface of each other.

antarāla: chamber leading to the shrine; narrow chamber or intermediate space between the shrine and porch.

antarīya: unstitched cloth wrapped around the waist and legs of a male person.

antarvāsa: long cloth wrapped around the lower part of the body of Buddha and Buddhist monks.

anuratha: projected vertical part of a temple next to *kanika*.

apachaya: loss: decrease.

apramāda: vigilance.

ārāma: grove; garden; place of pleasure.

ardha-paryaṅka: posture in which one leg, folded, is kept horizontally and the other is straight (when standing).

ardha-paryaṅkāsana: sitting posture in which one leg, folded, is kept flat on the seat and the other hangs down from the seat.

arghya-paṭṭa: slab, fixed round the base of a *liṅga*, where offerings of flowers can rest. It is so designed with a channelled projection as to drain out water poured on the top of the *liṅga*.

āsana: seat; sitting posture.

ashṭa-mahā-bhayas: eight great perils (of one's life) from a wild elephant, a lion, a snake, fire, a goblin, imprisonment, brigands and a sinking boat.

aśoka: kind of tree (*Jonesia asoka* Roxb. *Saraca indica*) which blossoms forth red flowers; flower of this tree.

asura-muṇḍa: head (*muṇḍa*) of a demon (*asura*).

aśva: horse; wondrous horse, one of the seven treasures of a *chakravartin* who, mounted on this horse, could pass over along the broad earth to its very ocean boundary within a few hours

avidyā: ignorance; lack of true knowledge.

āyaka: projected part of the drum of a *stūpa*.

beki: neck-part of a temple; cylindrical member forming the lowest component of the crowning elements of a *stūpa*.

bhadrāsana: sitting posture in which the lower parts of both the legs from knees come down from the raised seat and the feet rest on the ground or foot-rest.

bhava: becoming; desire for existence; new birth.

bhikshu: Buddhist monk.

bhūmi-amlā: *āmalaka*-shaped member, demarcating one set of mouldings forming a *bhūmi* (storeyed division of the corner segment of the spire of a temple) from another.

bhūmisparśa-mudrā: earth-touching hand-posture, originally associated with Buddha who, having been challenged by Māra, invoked the earth-goddess to bear witness to his right to the seat under the *Bodhi* tree and thereafter attained enlightenment. In this *mudrā*, the right palm, with fingers stretched, touches the ground or seat and the left palm rests on the lap This hand-posture is also characteristic of the Dhyāni-Buddha Akshobhya.

Bodhi tree: tree at the foot of which a person attains enlightenment. In the case of Buddha the tree is *pīpal* (*Ficus religiosa*).

chaitya-window motif: ornamental motif, in the form of a stylized horseshoe, resembling the front window of a rock-cut Buddhist *chaitya*-hall of the early period.

chakra: wheel; wondrous wheel, considered as one of the seven precious possessions of a *chakravartin* who following the rolling of the wheel became the master of the entire land traversed by the wheel.

chakravartin: ruler, wheels of whose chariot roll everywhere without obstruction; universal monarch; ruler of a *chakra* or country described as extending from sea to sea; invincible king; great king of glory, possessor of seven precious things and gifted with four marvellous powers.

chamara: fly-whisk or fan made with yak's hair.

chatuḥ-śāla: having four halls; cells arrayed on four sides of a quadrangle.

chhannavīra: see *vaikakshaka.*

chhatra: parasol; umbrella.

chhatrāvali: succession of umbrellas.

chintāmaṇi: kind of jewel.

dakshiṇāvarta: turning (from the left) to the right; lines winding spirally clockwise; lock of hair curling clockwise.

ḍāli-māṅkuḍi: meandering creeper with frolicking boys on its branches, used as a decorative motif.

ḍamaru: drum.

daṇḍa: stick; staff; mace.

daurmanasya: dejection.

dhāraṇī: string of words or *mantras* supposed to give protection and used as a prayer or charm.

dharma: religion; doctrine; law; ethical precepts.

dharmachakra: wheel of law.

dharmachakra-pravartana: turning the wheel or range of law; Buddha's first preaching of his sermon.

dharmachakrapravartana-mudrā: hand-posture indicating the turning of the wheel of law. This *mudrā* is a combination of *jñāna*(wisdom)-*mudrā* and *vyākhyāna*(exposition)-*mudrā*. In this *mudrā* the two hands are held near the chest, the right palm (inner surface), turned outwards, with the tips of the thumb and the index finger joined (*vyākhyāna-mudrā*) and the left palm turned inwards (*jñāna-mudrā*).

dhyāna: profound religious meditation; part of the *sādhana* revealing the form and attributes of a deity.

dhyāna-mudrā: hand-posture, indicative of meditation. In this *mudrā* two palms (inner surface upwards), with fingers stretched, are placed one upon the other above the lap; also called *samādhi-mudrā.*

duḥkha: sorrow; suffering.

duḥkha-skandha: aggregate of suffering.

dvāra-pāla: male door-keeper; guardian of a door. Such figures are usually carved by the side of a door.

gaṇa: demi-god considered as Śiva's attendant and under the special superintendence of the god Gaṇeśa.

ghaṭa: water-pot; pitcher.

gobara: cow-dung.

gobara-khāta. dug-out pit for depositing cow-dung.

grihapati: head of household; head of a family; as one of the precious possessions of a *chakravartin*, this term denotes a person possessed of marvellous power of vision by which he could discover treasure.

haṁsa: goose; swan.

hāṇḍi: kind of pot.

hānsulī: kind of short, thick and sturdy necklace.

hāra kind of necklace, usually of thin variety.

harmikā: small pavilion; cubical member at the base of the shaft of an umbrella and at the crown of the dome of a *stūpa*.

hastī: elephant; wondrous elephant, a precious possession of a *chakravartin* who, mounted on it, could cover the broad earth to its very ocean boundary in a few hours.

hasti-bhaya: peril of one's life from a wild elephant.

jalārṇava-bhaya: peril from water and sea.

jarā: old age; decay.

jaṭā: matted locks of hair.

jaṭā-mukuṭa: crown made of matted locks of hair. The matted locks are arrayed on the head in such a way as to resemble a crown.

jāti: birth.

kachchha: hem or end of a lower cloth gathered up behind and tucked into the waist-band or cloth itself.

kakshāsana: raised seat or platform provided in the thickness of the wall of a room and lighted by a window.

kamaṇḍalu: small spouted water-pot used by ascetics and religious students.

kanika: corner vertical segment of a temple, rising upwards usually from the base to the superstructure below the crowning element.

kapāla: cup made of human skull.

karaṇḍa-mukuṭa: crown or hair arranged in such a way as to resemble a *karaṇḍa* (basket of bamboo wicker-work).

kartri: kind of knife with a curved body; chopper.

khapuri: 'skull'; flattish bell-shaped member forming one of the components of the crowning elements of a temple.

khāta: dug-out pit.

khaṭvāṅga: staff or long bone with a human skull at the top.

khurā: architectural moulding with a somewhat S-shaped profile and a projected fillet at the base.

kirīṭa-mukuṭa: kind of high and somewhat conical crown.

kīrti-mukha: 'face of glory'; decorative motif showing the grinning face of a lion, from the mouth of which drip pearls or beaded string.

kumāra-dāraka: young boy.

kumbha: pitcher; name of a moulding resembling the profile of a pitcher

kuṇḍala: ear-ring.

kuṇḍī: kind of small water-pot.

laḍḍuka: kind of sweetmeat having the shape of a ball

lalitāsana: sitting posture of ease in which one leg, folded, rests flat on the seat and the other hangs down gracefully from the seat.

liṅga: the phallus, symbol of Śiva.

mahārājalīlā: sitting posture of princely ease in which both the legs are on the same seat, one of the knees raised and the other leg, folded, resting flat on the seat.

mahāvihāra: great monastery.

makara: crocodile-like creature; legendary or fabulous creature with the head of a crocodile and the body in the form of a fish or beast, used as an art-motif.

makara-kuṇḍala: ear-ring with the *makara*-motif.

maṇḍala: mystic circle, single or multiple, or diagram in which a number of deities are visualized or their figures arrayed in a circle (or concentric circles) around the central deity; sphere of divinity.

maṇḍapa: porch; hall of assemblage.

maṇi: jewel; gem; one of the treasures of a *chakravartin*, this gem having the wide-spreading lustre which could remove the darkness of the night.

maraṇa: death.

mastaka: 'head'; crowning elements of a temple.

mātuluṅga: citron.

mithuna: couple.

mudrā: hand-posture signifying something; symbolic gesture.

mukuṭa: crown; tiara.

nāga: serpent; fabulous creature with a human bust, serpent tail and snake-hood over the head; human figure with the hood of a snake over the head.

nāga-kesara: kind of tree (*Mesua ferrea* L., *Mesua roxburghii*) bearing fragrant white flowers.

nāma-rūpa: name and form; individual being; individuality.

nidhi-kumbha: pot with treasures.

nigaḍa-bhaya: peril of fetters or imprisonment.

nirodha: cessation; control.

nirvāṇa: decease; release from rebirth.

noli: moulding with a semicircular profile; torus-moulding.

pābhāga: division corresponding to foot; lowest part of the body of a temple, marked by a set of mouldings.

padma-nidhi: name of one of the nine divine treasures belonging to Kubera, the god of wealth.

pañcha-ratha: see *ratha*.

paraśu: battle-axe.

paridev a: lamenting.

pariṇāyaka: general; chief of army; 'wonderful adviser', a precious possession of a *chakravartin*.

pārśva-devatās: accessory deities, occupying the niches of the central projections of the main temple.

paryaṅkāsana: sitting posture on couch or seat; in this *āsana* generally the legs are placed one upon the other with both the soles almost invisible.

pāśa: noose.

paṭā: fillet-like moulding; band.

paṭṭa: ribbon; fillet of cloth.

piḍhā: flattish wooden seat; projecting member or mildly-curved moulding forming part of the pyramidal roof of a temple or porch.

piśācha-bhaya: peril from demon.

Piṭakas: baskets or collections of sacred Buddhist writings

pratyālīḍha: standing posture in which the left leg is advanced and the right leg is slightly bent at knee and drawn back.

pūrṇa-kumbha. jar or pitcher full of water; full water-pot with young twigs and leaves coming out from its mouth.

rāha: central vertical projection on the body of a temple, porch, structure, pedestal etc.

ratha: segment produced on the outer face of a temple, pedestal, *harmikā* or any member which has been subjected to projection. In *tri-ratha* a central exterior projection (*rāhā*) produces *tri-rathas*, the two on the sides flanking the central projection being on the same plane and known as *kanika*. Temples and others with five, seven and nine such *rathas*, the result of the increase in projections (three, five and seven) are known as *pañcha-ratha*, *sapta-ratha* and *nava-ratha* respectively.

ratna: jewel; gem; precious thing.

ratna mukuṭa: bejewelled crown.

ratnāśraya: refuge in *ratna*.

ratnopavīta: bejewelled *upavīta*; beaded *upavīta* of pearls.

rekha deul: an order of temple characterized by a curvilinear tower which presents the appearance of a continuous line.

sādhana: process or means of invoking, visualizing or worshipping a deity. A written *sādhana* of a deity usually describes his form and attributes and also furnishes the *mantra* with which the deity is to be invoked.

samādhi-mudrā: see *dhyāna-mudrā*.

sama-pāda: standing posture in which legs are firm and straight without any bend and two vertical halves of the body are symmetrically disposed with the plumb line along the middle of the body corresponding to its vertical axis.

saṁskāras: constituents; predispositions; aggregate of formations; thought-constructions; impressions.

samudaya: origin.

śaṅkha-nidhi: one of the nine divine treasures of Kubera, the god of wealth.

sapta-ratha: see *ratha*.

śarīra: human body; corporeal remains of Buddha.

sarpa: snake.

sarpa-aṅgada: armlet, formed by a snake.

sarpa-bhaya: peril from the biting of a poisonous snake.

sarpa-hāra: necklace, formed by a snake.

sarpa-keyūra: armlet, formed by a snake.

sarpa-mukuṭa: crown, formed by a snake.

sarpa-nūpura: anklet, formed by a snake.

sarpa-valaya: bangle, formed by a snake.

sarpopavīta: *upavīta*, formed by a snake.

śāṭī: long unstitched cloth worn by Indian women. Secured at the waist, this (or part of it) hangs down to the lower part of the legs or ankles.

shad-āyatana: six sense-organs.

śikhaṇḍaka-kākapaksha: style of coiffure, in which the hair in the central part of the head is gathered, tied by a cord and arrayed in a sort of an ovoid crest (*śikhaṇḍaka*) on the top of the head, while the hair on the sides and back is tied near the root and arranged in side-locks (*kāka-paksha*: crow's wings) on the shoulders.

sīmā: boundary.

siṁha-bhaya: peril from a lion.

śoka: grief.

sparśa: touch; contact.

sthavira: venerable elder monk.

strī-ratna: 'woman-treasure': pearl among women, one of the precious possessions of a *chakravartin*.

stūpa: derived from the root *stūp* (to heap), the *stūpa* is a mound or structure. The Buddhist *stūpas* are of four categories: (i) *śārīrika* (erected over corporeal relics); (ii) *pāribhogika* (built over the objects used by Buddha); (iii) *uddeśika* (commemorative of the events in Buddha's life); and votive (erected by devotees for attaining religious merit).

stūpi: *stūpa*-shaped finial.

sūtra: manual of teaching in philosophy, ritual etc.; manual consisting of strings of aphoristic rules.

ṭāṅku: small projection in the form of a semi-circle, quadrant of a circle or triangle at the edge of the architectural members.

tārā: star.

Tārā-mantra: sacred formula addressed to Tārā.

tārāśaraṇa: refuge in Tārā.

tārāśrayaḥ: one whose refuge is Tārā.

tarjanī-mudrā: hand-posture in which the index finger is raised in a threatening attitude and other fingers are locked in the fist.

taskara-bhaya: danger from thieves and robbers.

ṭiklī: ornament covering the parting of the hair and ending in a pendant falling over the forehead.

tilaka: sacred mark, on the forehead, made with sandal-paste, coloured earth, unguents etc.

tribhaṅga: body with three bends.

tridaṇḍa: three staves tied together; staff with three offshoots.

tri-ratha: see *ratha*.

tri-ratnas: symbol indicating three jewels (*ratnas*) — Buddha, *dharma* and *saṅgha*.

tṛishṇā: thirst; desire; craving.

triśūla: trident.

udara-bandha: band or belt for tying the belly.

upādāna: strong attachment; grasping.

upāna: low plinth of a structure; projected footing immediately below the *pābhāga*-mouldings of a temple.

upavīta: sacred thread.

upavītī: mode of wearing a sacred thread over the left shoulder and under the right arm.

upāyāsa: despair.

ūrṇā: circle of hair between eyebrows; tiny circular protuberance or mark between eyebrows.

ushṇīsha: turban; cranial protuberance; coping of a railing.

utpala: blossom of *Nymphaea caerulea*.

uttarāsaṅga: cloth which covers the upper part of the body of Buddha and monks.

uttarīya: cloth for the upper part of the body; scarf.

vāhana: mount; vehicle.

vaikakshaka: intersecting and looped body-ornament, generally studded with gems. It corresponds to *chhannavīra* worn by warriors.

vajra: thunderbolt.

vajra-ghaṇṭā: combined thunderbolt and bell; bell tipped by a thunderbolt.

vajrahūṅkāra-mudrā: *mudrā* in which wrists are crossed in front of the chest, the right palm holds a thunderbolt and the left a bell.

vajra-muṇḍi: miniature representation of a temple with a semicylindrical or *khurā*-shaped top member relieved with highly-intricate *chaitya*-window motifs.

vajrāṅkita-khaṭvāṅga: *khaṭvāṅga* marked by a thunderbolt.

vajra-paryaṅkāsana: sitting posture in which both the legs are firmly crossed so that the feet (with soles visible) rest on the thighs.

vajra-pāśa: thunderbolt combined with a noose; unyielding noose.

valaya: thick circular bangle.

vāmāvarta: turning (from the right) to the left; lines winding spirally anticlockwise; hair curling anticlockwise.

vandanābhinaya: hand-posture expressing homage. In this *mudrā*, the right hand is raised and right palm (inner surface visible) extended in the attitude of paying homage.

vara-mudrā: hand-posture, indicative of conferring boon. The hand showing this *mudrā* is held downwards with the inner surface of the palm outwards and fingers stretched.

vedanā: sensation; feeling.

vidyādhara: semi-divine being, generally seen on images, flying towards the central deity and carrying garlands, showering flowers etc.

vidyādharī: female counterpart of *vidyādhara*.

vijñāna: consciousness; perception.

viśva-padma: fully-blossomed lotus showing the petals in both the upper and lower directions.

viśva vajra: cross-shaped thunderbolt with a set of three prongs in all the four cardinal directions.

vyākhyāna-mudrā: hand-posture expressing exposition of *dharma* In this *mudrā* the right hand is raised, with inner surface of the palm outwards, the thumb and the index finger joined at the tips and other fingers stretched.

yajñopavīta: sacred thread worn over the left shoulder and hanging down below the right armpit by Brahmins following the ceremony of investiture.

yūpa: sacrificial post or stake.

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PLATE CLXXXIX

Monastery 2 and a part of western side of Monastery 1 during excavation (view from north). See p. 265

PLATE CXC

Monastery 2 during excavation (view from west). See p. 265

PLATE CXCI

Monastery 2 (view from north-west). See pp. 265, 271 and 272

PLATE CXCII

Monastery 2 (view from south-west). See pp. 265 and 271

PLATE CXCIII

Monastery 2 (view from south-west). See pp. 265 and 271

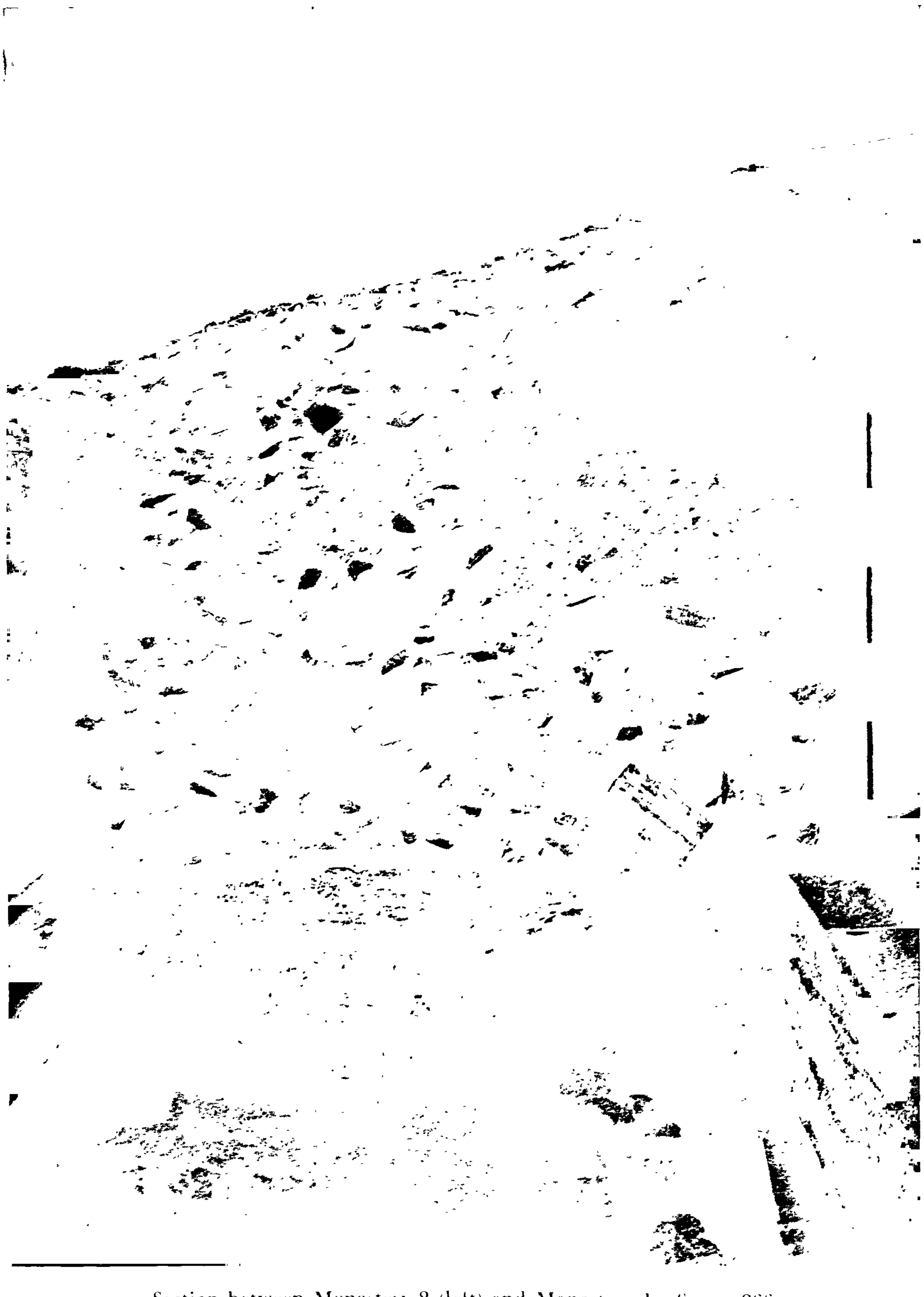
PLATE CXCIV

Monastery 2: parts of southern and eastern flanks. See pp. 265, 271 and 272

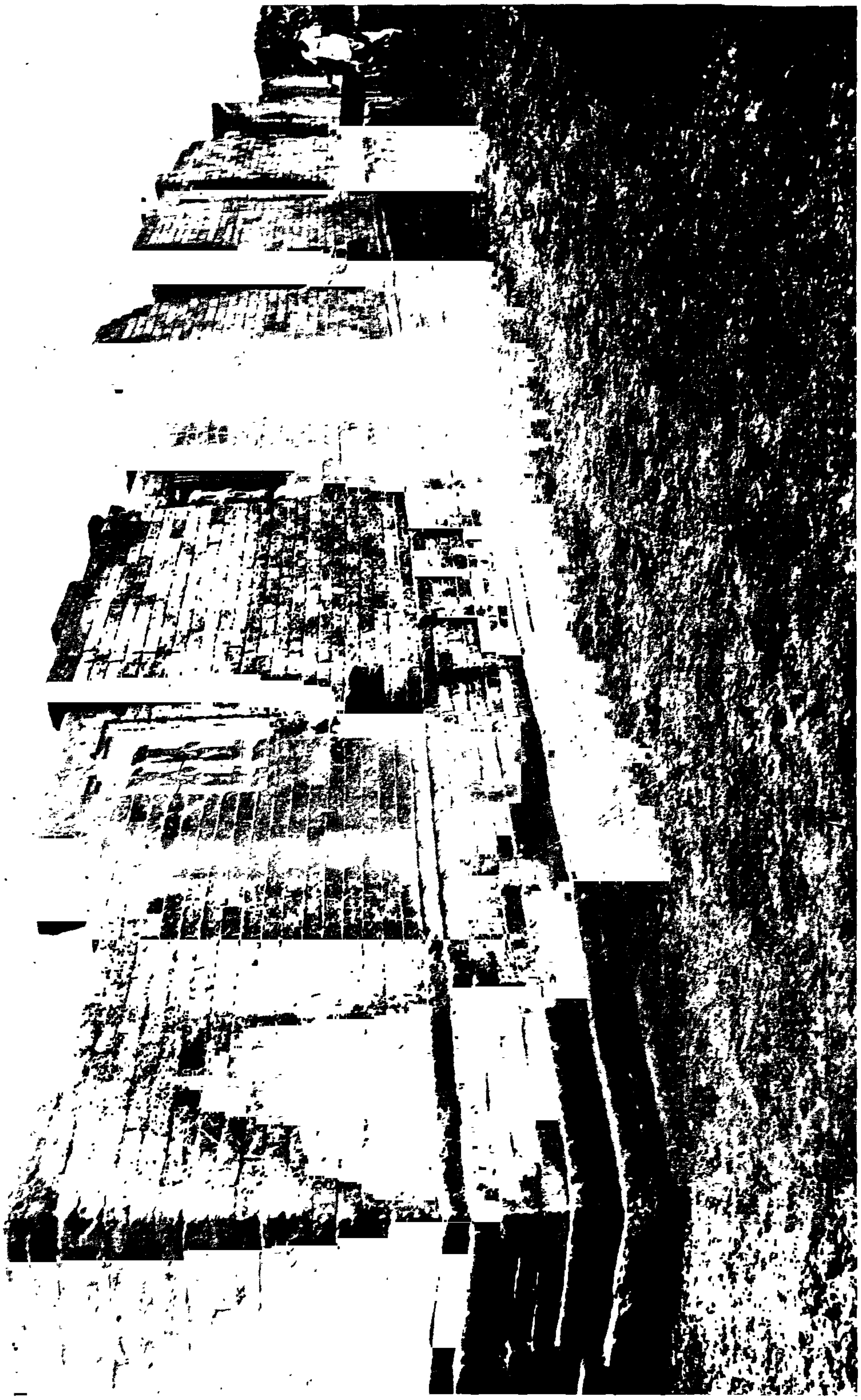
PLATE CXCV

Monastery 2: courtyard, verandah and parts of northern and eastern wings of cells. See pp. 265 and 271

PLATE CXCVI



Section between Monastery 2 (left) and Monastery 1. See p. 266

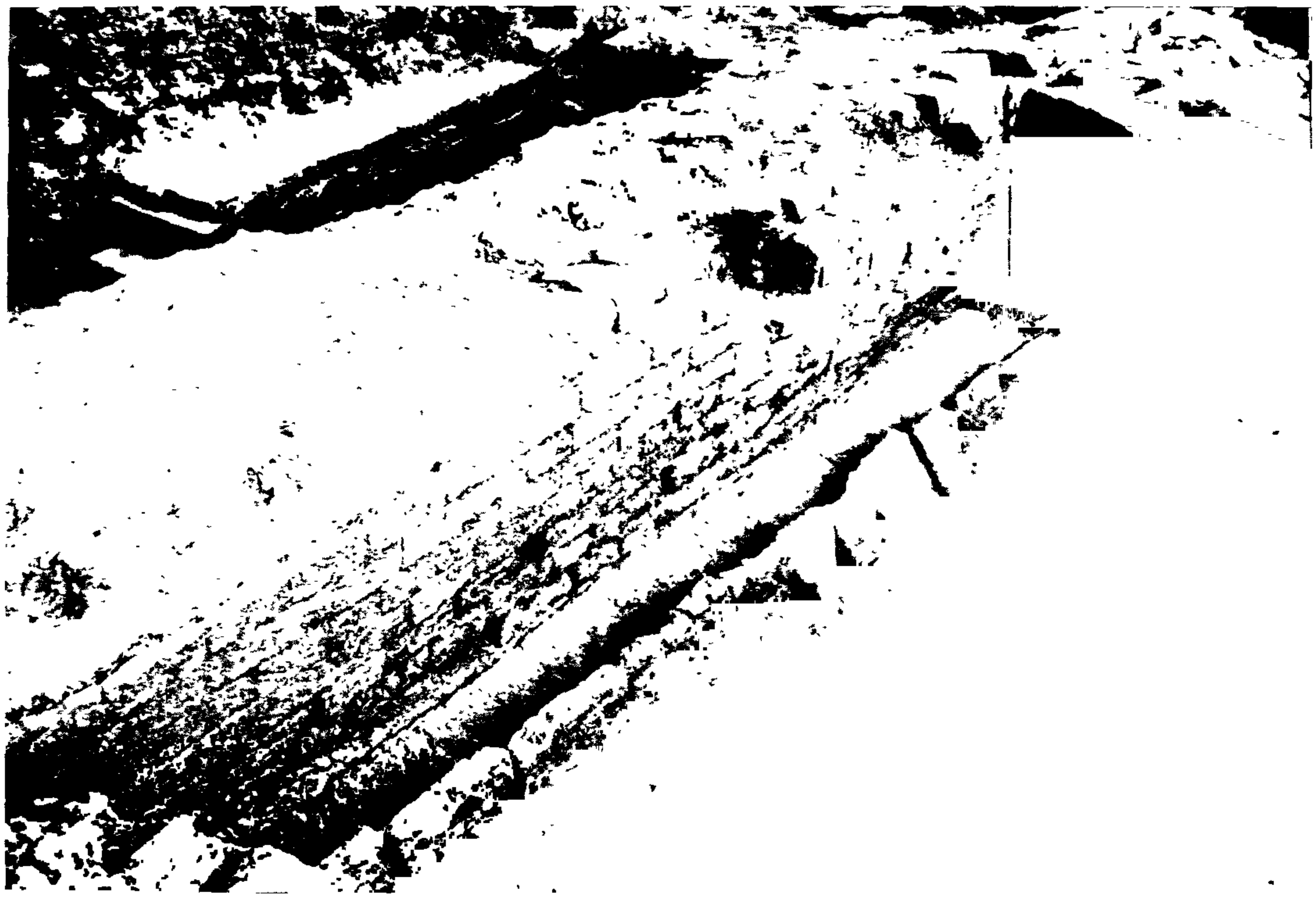


Monastery 2: view of eastern wall (exterior side). See pp. 265, 267 and 277

PLATE CXCVIII

Monastery 2: platform, front porch, dislocated fragment of door-jamb and lintel. See pp. 268 and 269

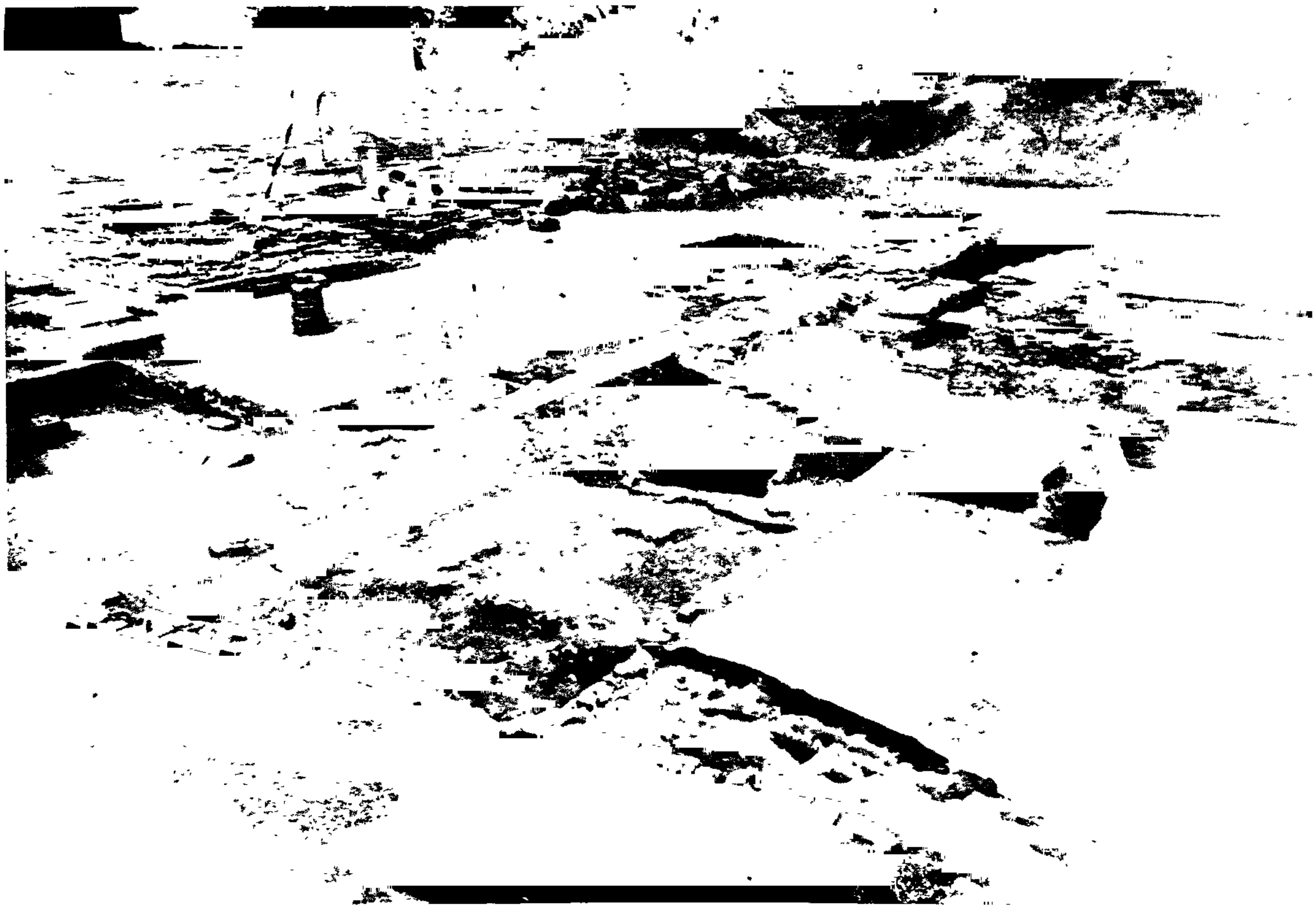
A. Monastery 2: flight of steps, drain and part of decayed *stūpa*. See pp. 268 and 283



B. Monastery 2: drain at the base of platform. See p. 268

PLATE CC

A. Monastery 2: platform, flight of steps and entrance-complex. See p. 268

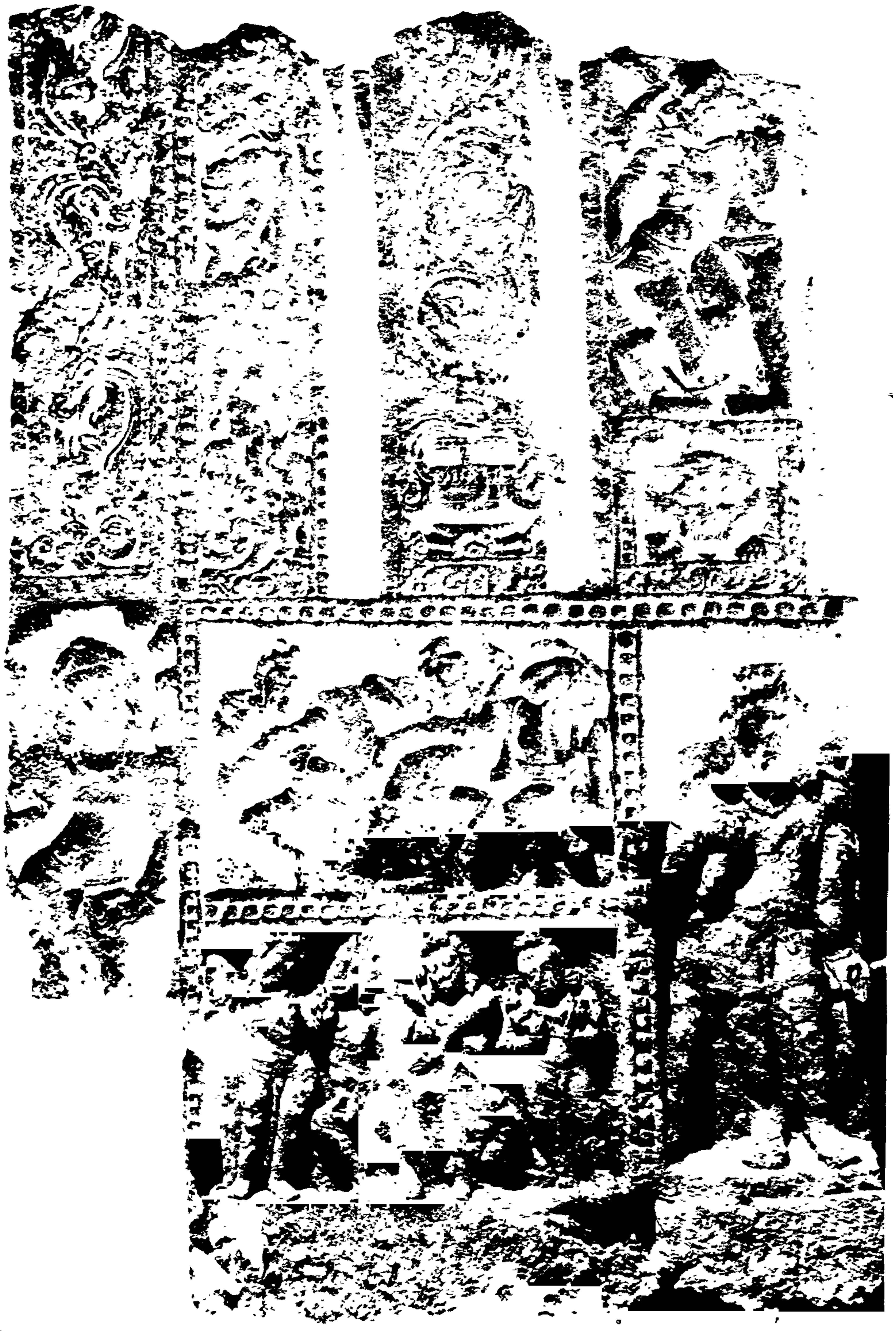


B. Monastery 2: platform, flight of steps and part of front porch. See p. 268

PLATE CCI

Monastery 2: flight of steps leading to platform. See pp. 268 and 279

PLATE CCII

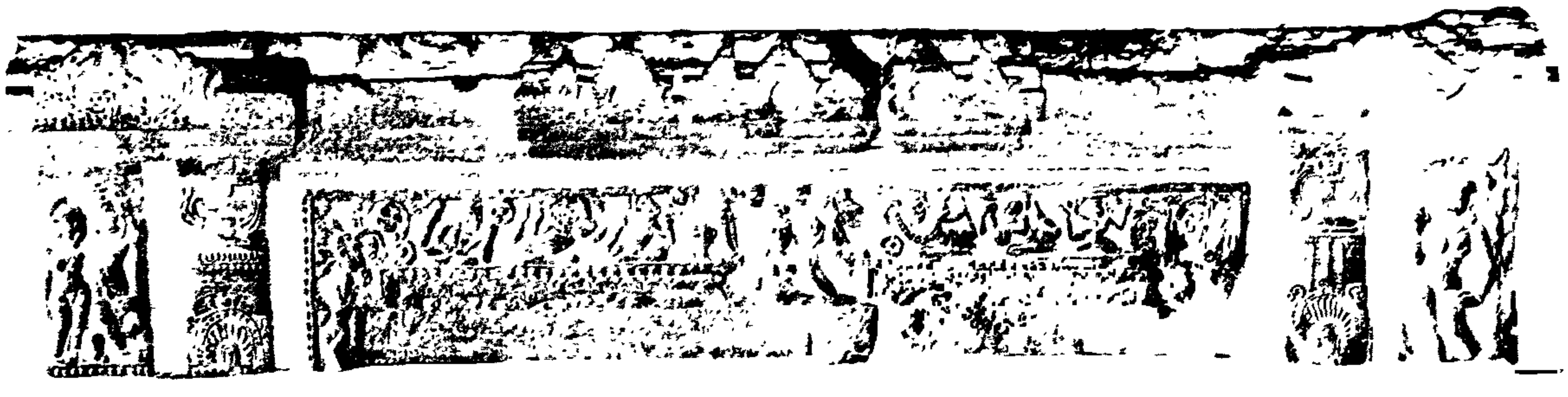


Monastery 2. Fragment of right jamb of door-frame. See pp. 267, 269 and 270

Monastery 2: dancers and musicians carved on door-jamb. See pp. 267 and 269

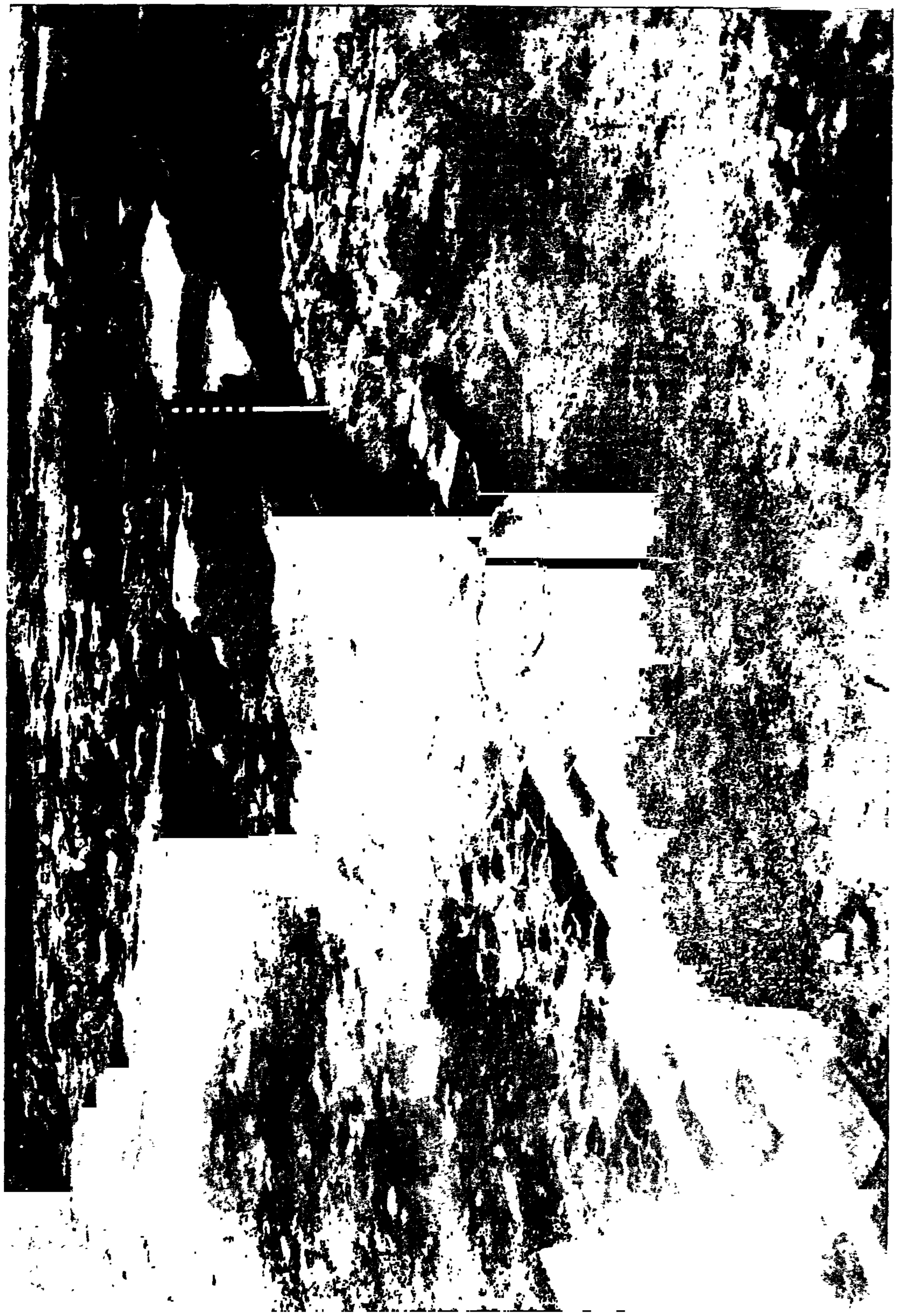
PLATE CCIV

A. Monastery 2: couple on door-jamb. See pp. 267 and 270



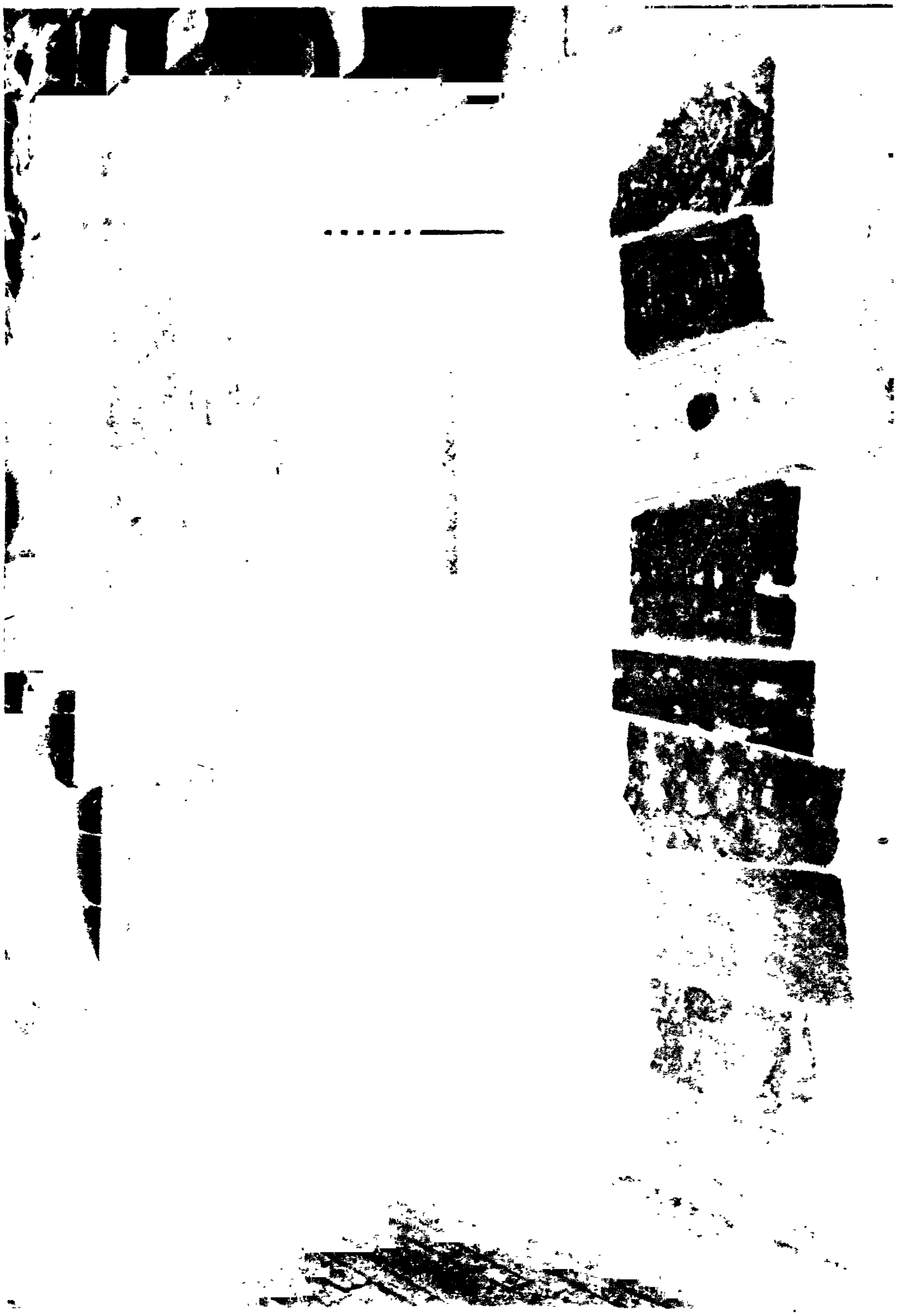
B. Monastery 2: lintel of door-frame. See pp. 267 and 270

PLATE CCV



Monastery 2: crucible (marked ×) below the floor of verandah in front of Cell 17. See p. 271

PLATE CCVI



Monastery 2: drain covered by stone slabs found below the floor of Cell 9. See p. 272

A. Monastery 2: image of Buddha as found within shrine. See p. 272

B. Monastery 2: shrine after removal of debris. See p. 272

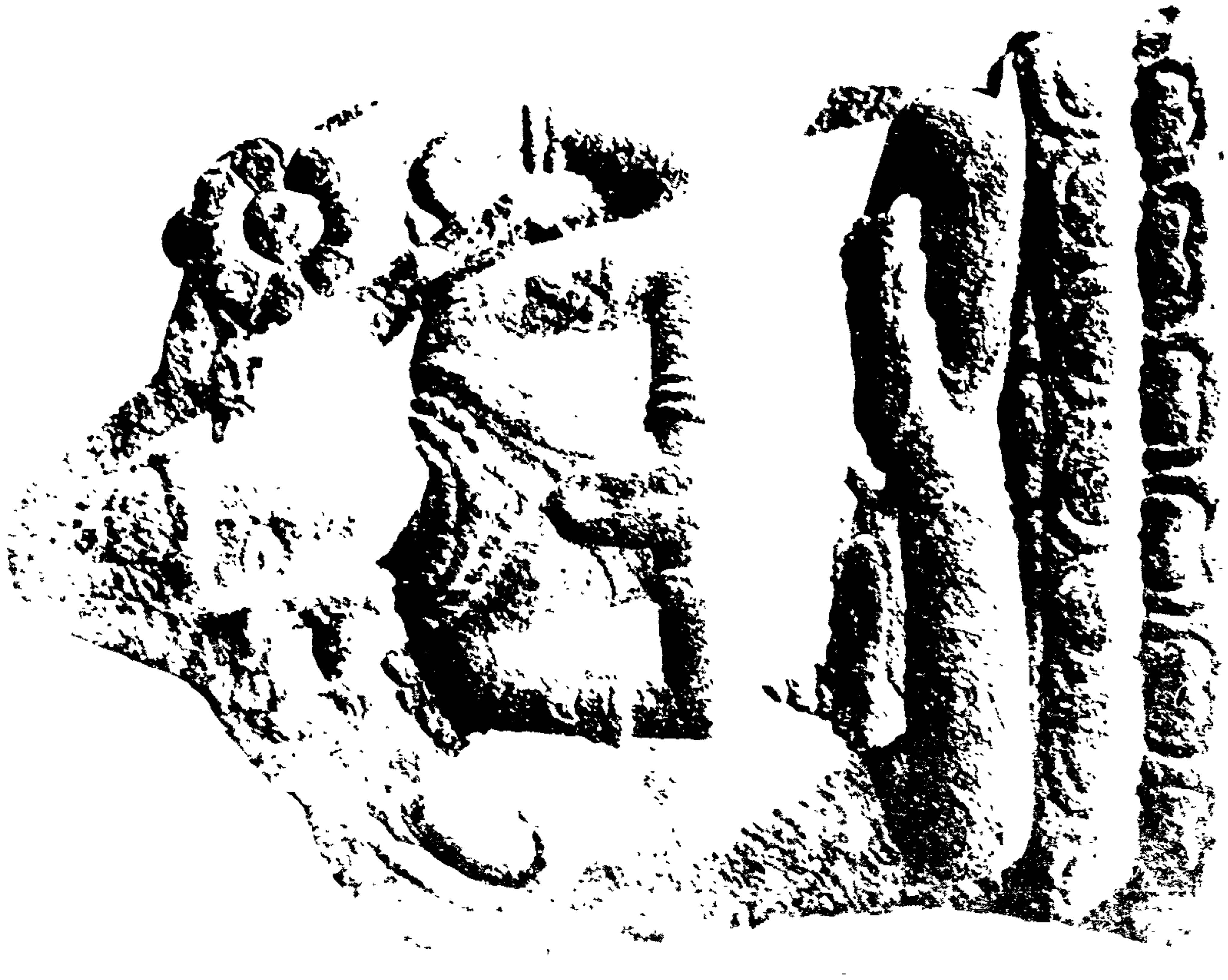
PLATE CCVIII

Monastery 2. shrine. See p. 272

Monastery 2: image of Buddha within shrine.
See p. 272

PLATE CCX

Monastery 2: upper part of the image of Buddha within shrine. See p. 272



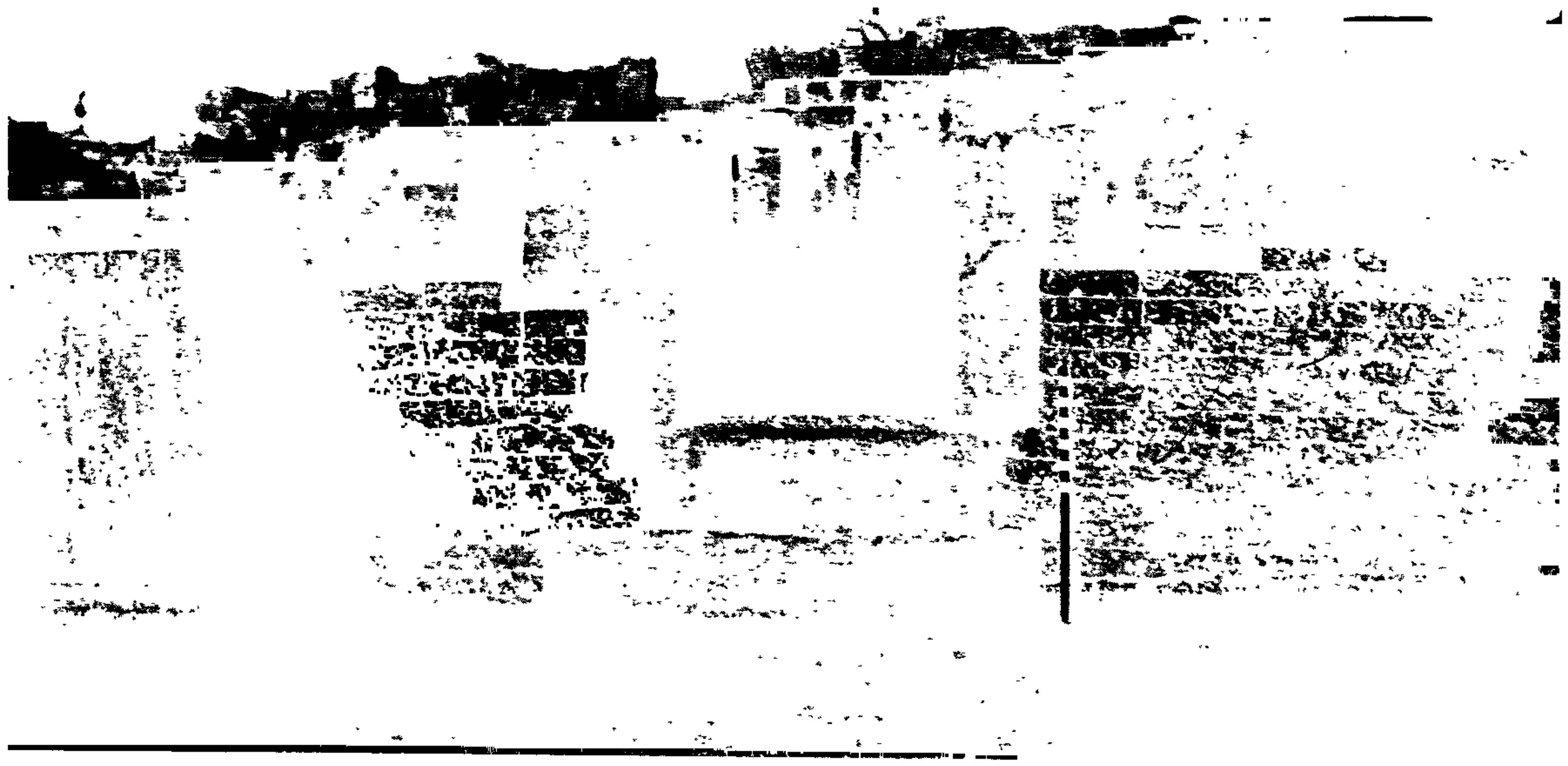
A. Shaḍaksharī Lokeśvara. See p 273

B. Avalokiteśvara. See p. 273

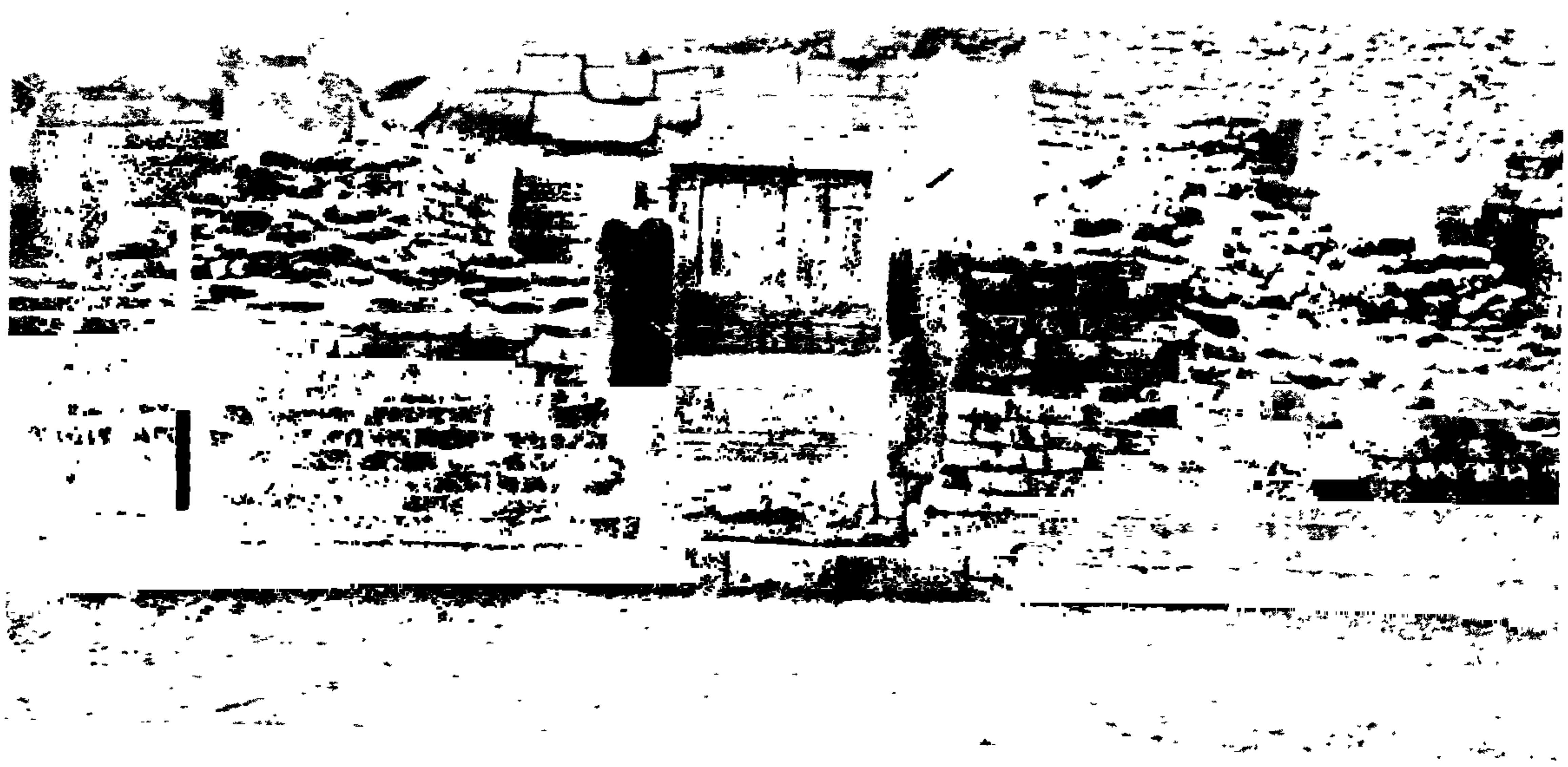
Monastery 2: northern wing of cells and shrine. See pp. 271, 274 and 276

Monastery 2: eastern wing of cells. See p. 274

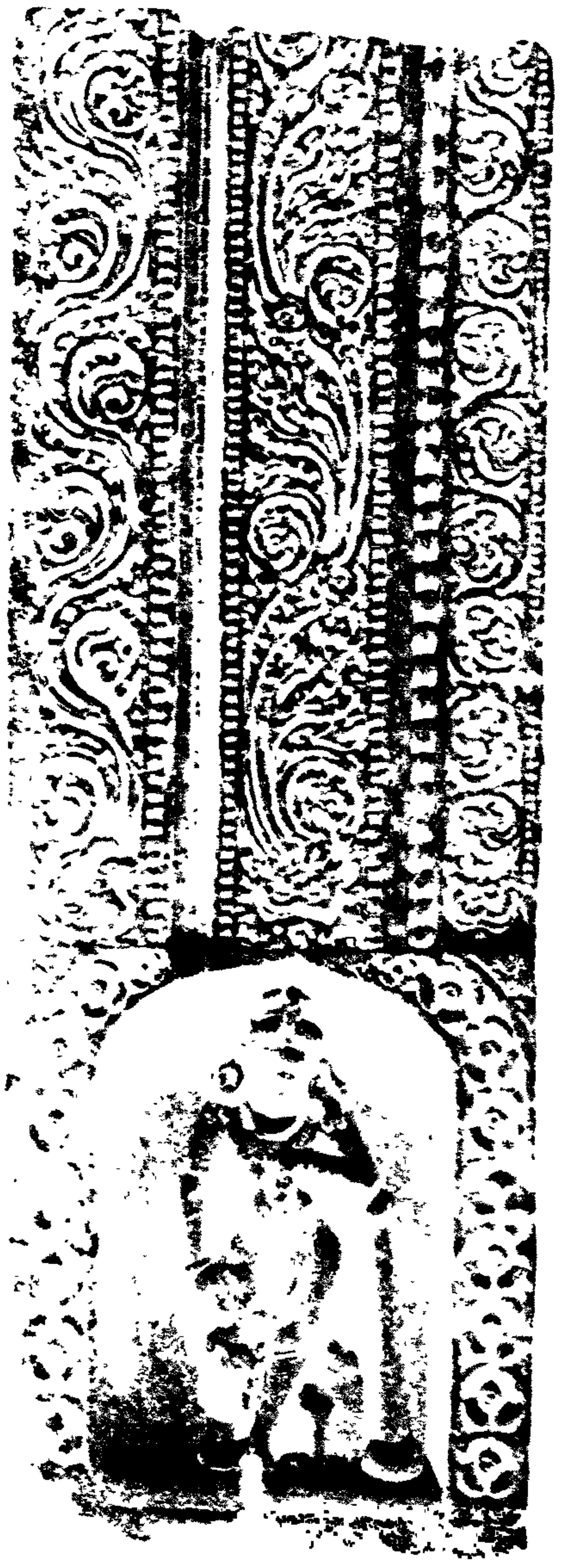
PLATE CCXIV



A. Monastery 2: Cell 6. See pp 271 and 274



B. Monastery 2: Cell 5. See p. 274



A. Door-jamb converted into door-lintel.
See p. 275

B. Fragment of lintel. See p. 278

PLATE CCXVI

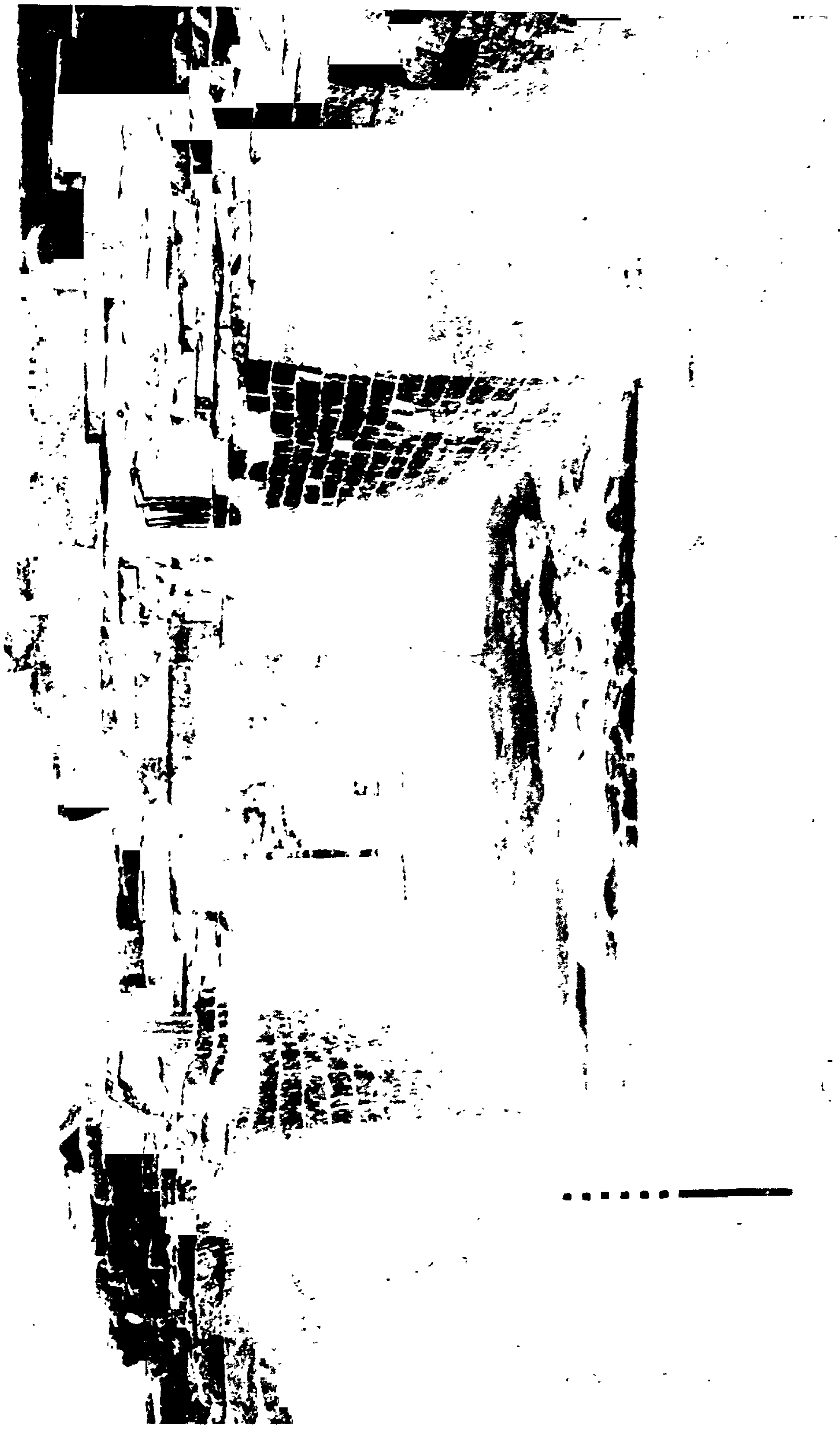
Monastery 2: pot with cowries buried below floor of Cell 10. See p. 276

PLATE CCXVII

Monastery 2: Cell 7 with a small niche in western wall. See p. 276

PLATE CCXVIII

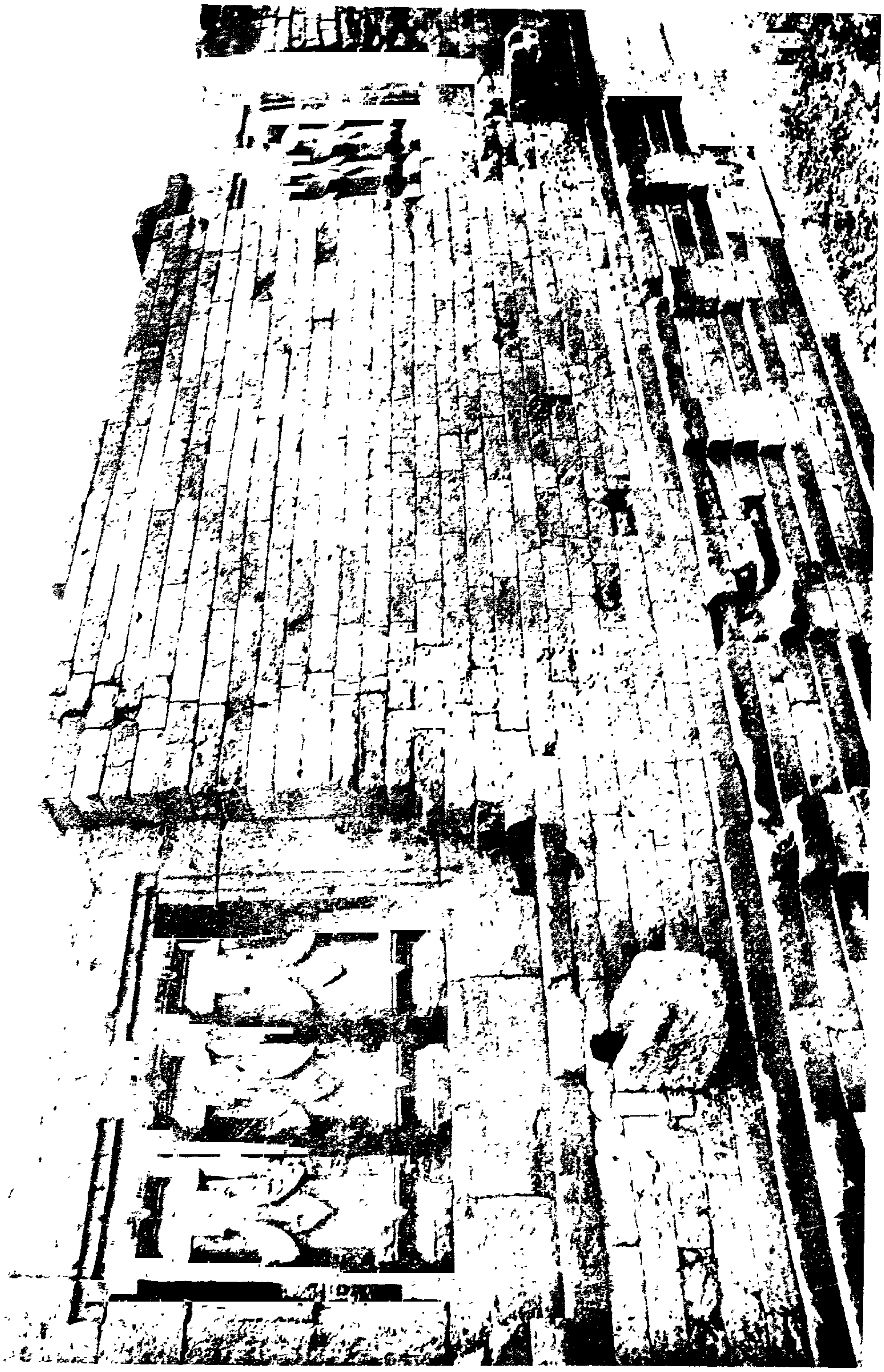
Monastery 2: closet in the thickness of west wall of Cell 13. See p. 276



Monastery 2: Cell 6 with its platform and window. See pp. 276, 277 and 278

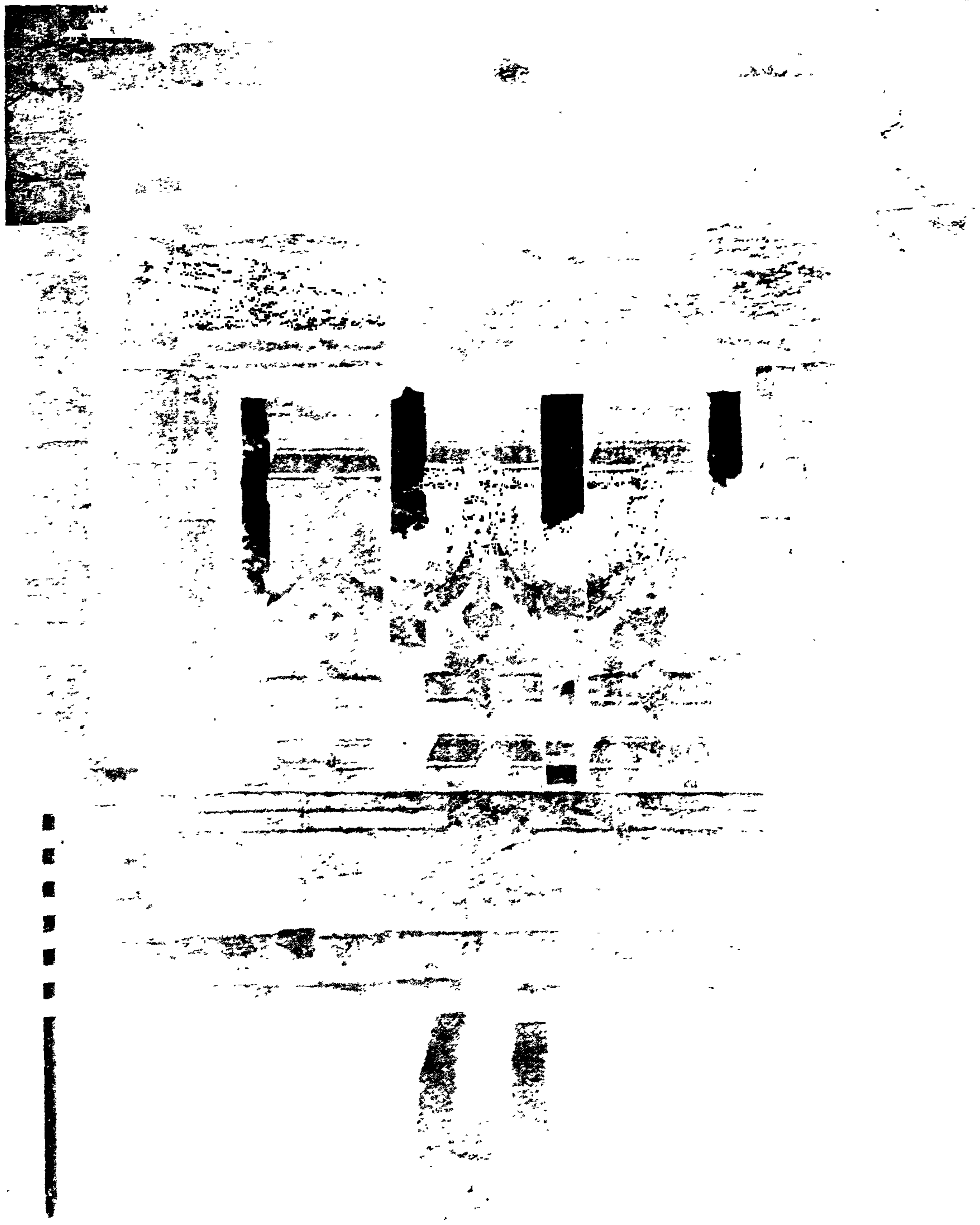
PLATE CCXX

Monastery 2. Cell 5 with its platform and window (after conservation). See pp. 276 and 278



Monastery 2: windows of Cells 2 and 3. See pp. 276, 277 and 278

PLATE CCXXII

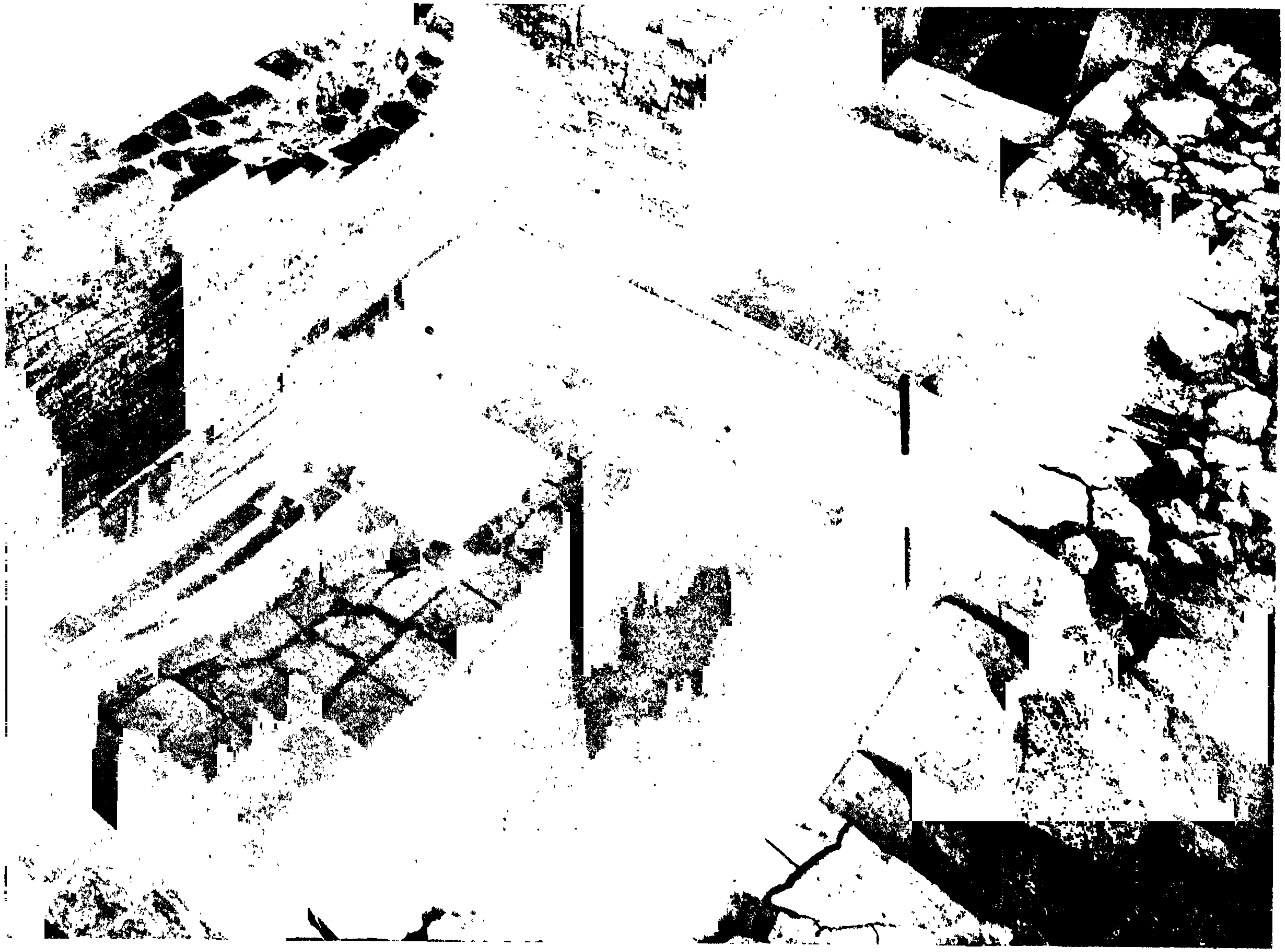


Monastery 2: balustraded window of Cell 5. See pp. 276, 277 and 278

Monastery 2: Cell 4 with remnants of Period II including bed. See p. 280

PLATE CCXXIV

Monastery 2: Cell 4 with scanty remains of Period II including bed See p. 280

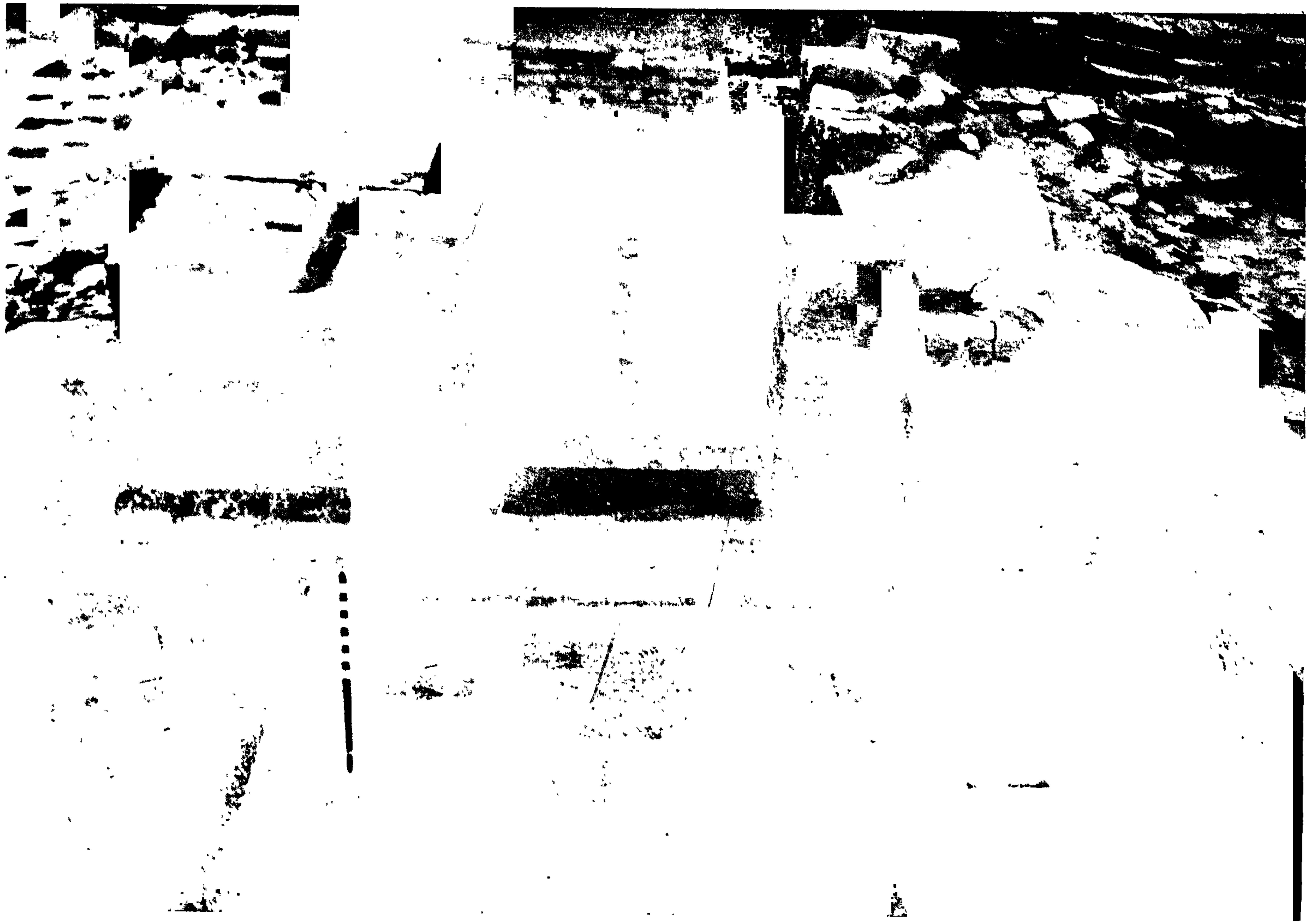


Monastery 2: Cell 3 with brick-paved bed (of Period II) containing the opening leading to secret cell below floor of Cell 2. See pp. 280 and 281

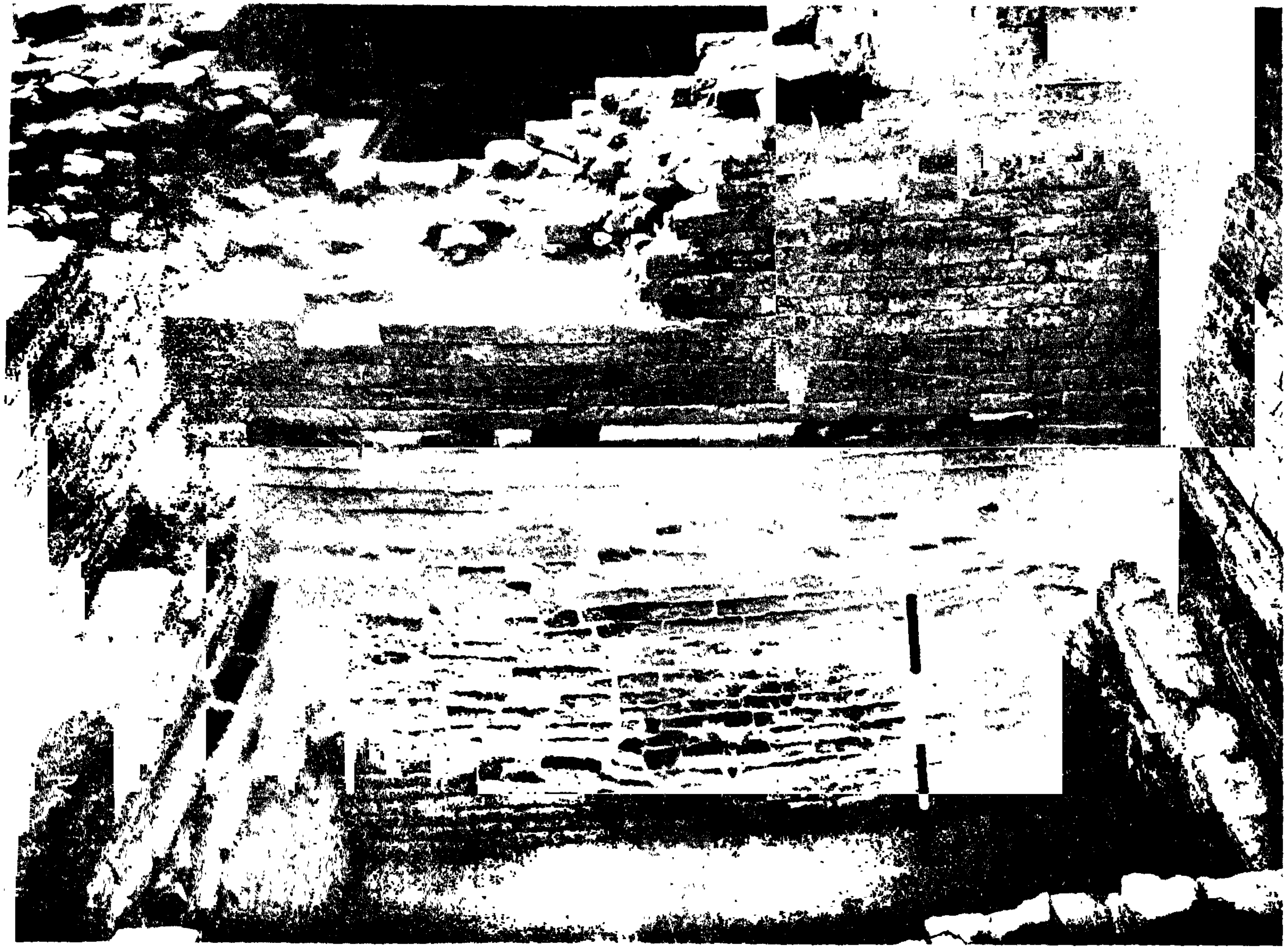
PLATE CCXXVI

Monastery 2. Cell 3 with an opening leading to secret cell below floor of Cell 2
See pp. 280 and 281

PLATE CCXXVII



Monastery 2 — Cell 2 (after removal of flooring-slabs). See pp. 280 and 281



Monastery 2. secret cell (exposed after removal of flooring-slabs) below floor of Cell 2 (passage leading from Cell 3 had been bricked up). See pp. 281 and 282

Monastery 2: secret cell below floor of Cell 2 (stone marked × is one of the slabs forming the floor). See pp. 281 and 282

PLATE CCXXX

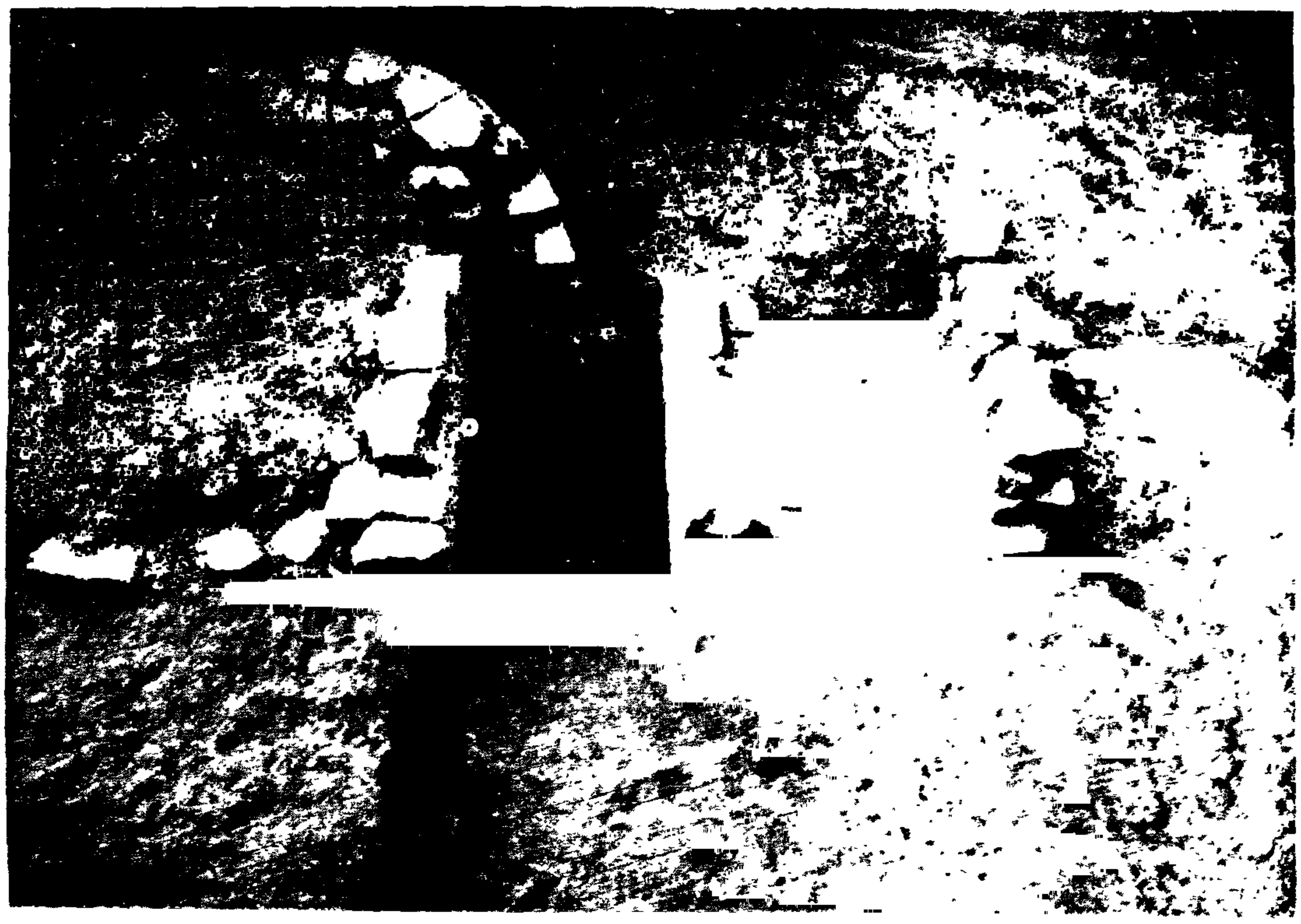
Monastery 2: portions of the walls of a cell of Period I below floor of rear porch. See pp. 271 and 282

PLATE CCXXXI

Short post in front of eastern parapet of flight of steps of Monastery 2 of Period II, circular structure and double oven. See p. 282

PLATE CCXXXII

A. Circular structure and double oven. See p. 283



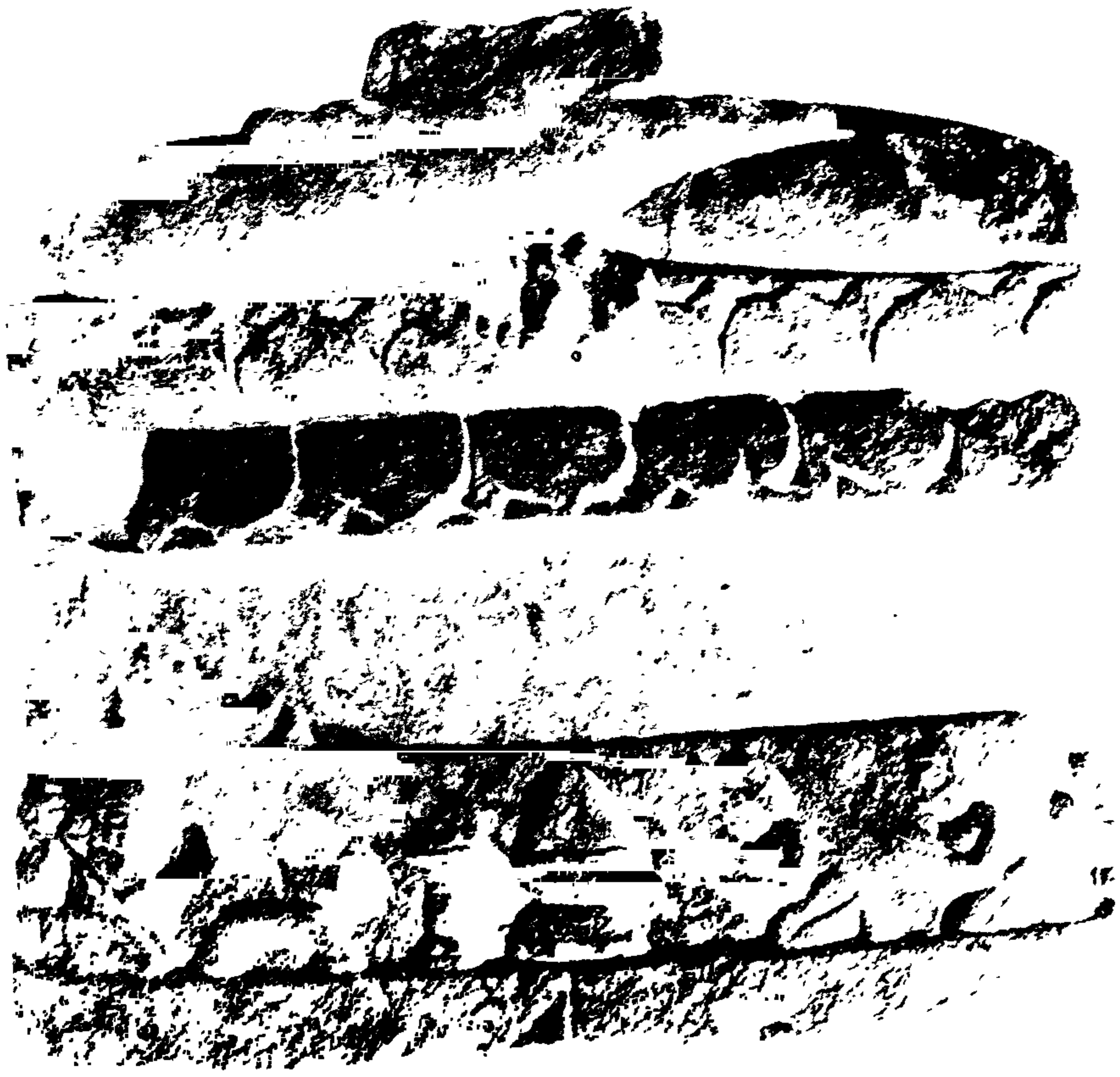
B. Circular structure, double oven and pile of charcoal, slag and earth clodded by melted material. See p. 283

A. Upper part of Avalokiteśvara (?). See p. 284

B. Lower part of an image. See p. 284

C. Tārā (?). See p. 283

PLATE CCXXXIV



A. Lower part of an image. See p. 285

B. Frieze depicting a teacher and pupils. See p. 286

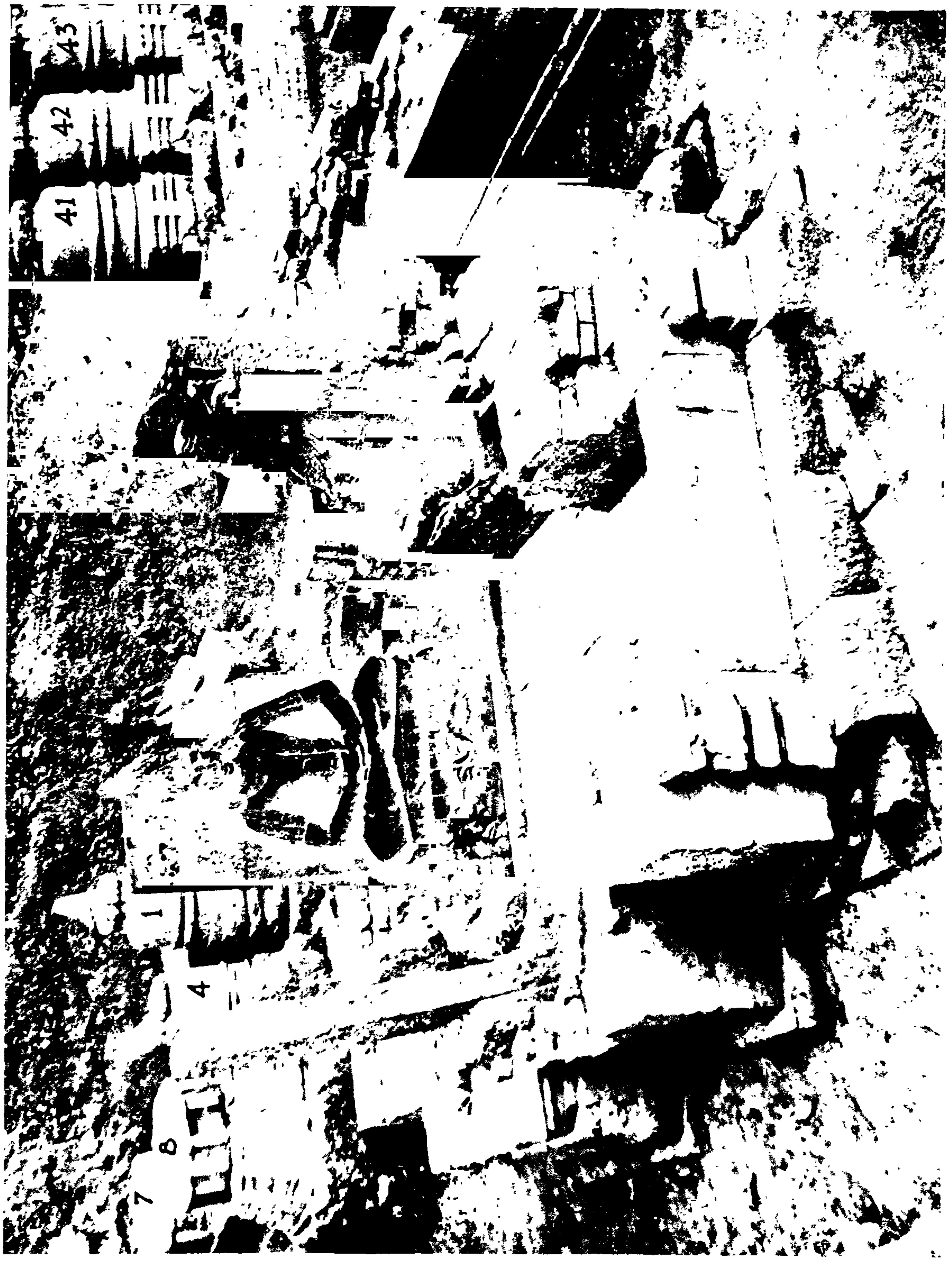
PLATE CCXXXV

Part of area in front of Monastery 2. See pp. 287, 314 and 317

PLATE CCXXXVI

Temple 4 with a part of enclosure of Temple 5. See p. 287

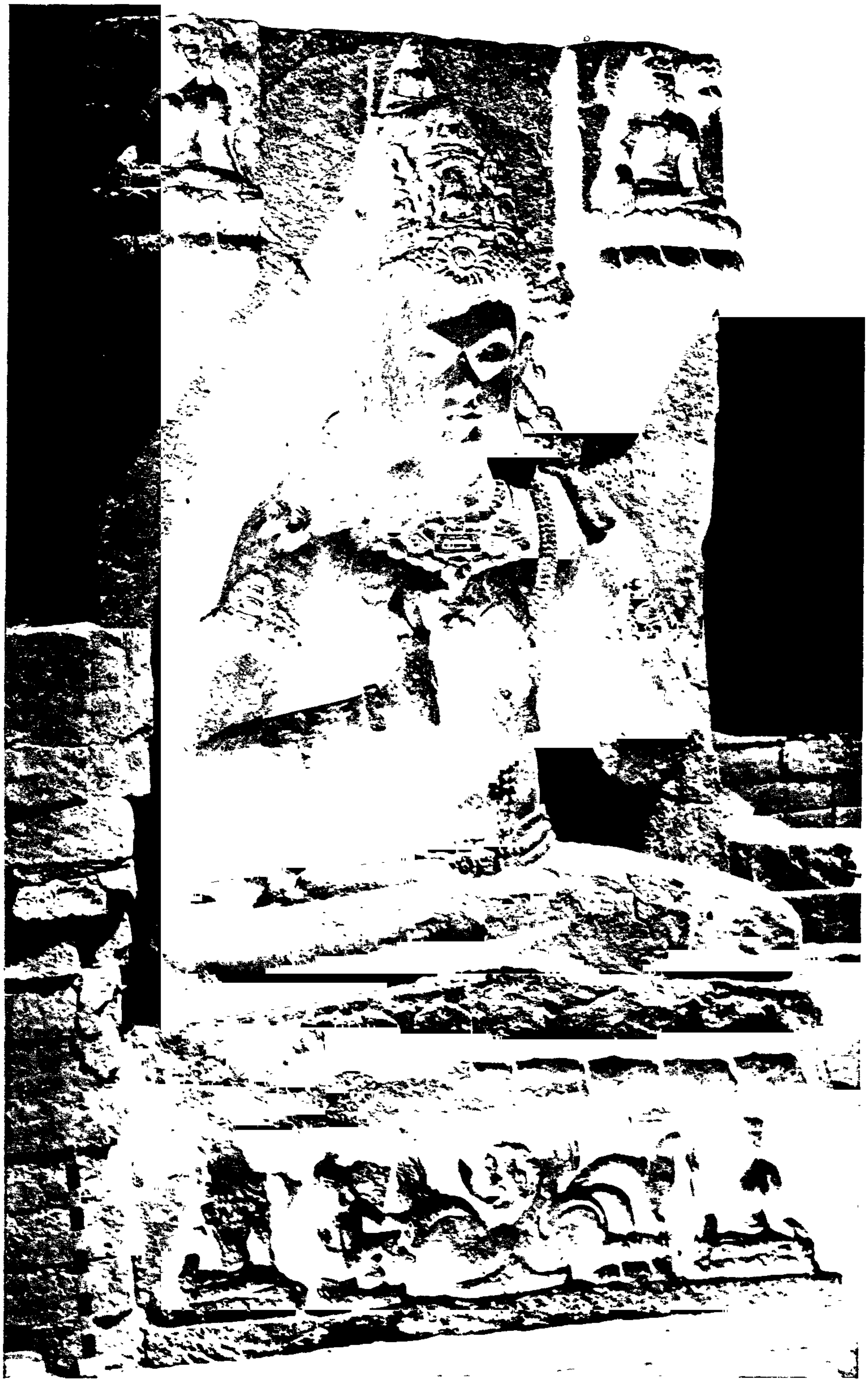
PLATE CCXXXVII



Temple 1 and *stupas*. See pp 287, 293, 294, 295, 315, 316 and 317

PLATE CCXXXVIII

Dharmaśaṅkha-samādhi-Mañjuśrī (?). See pp 290 and 291



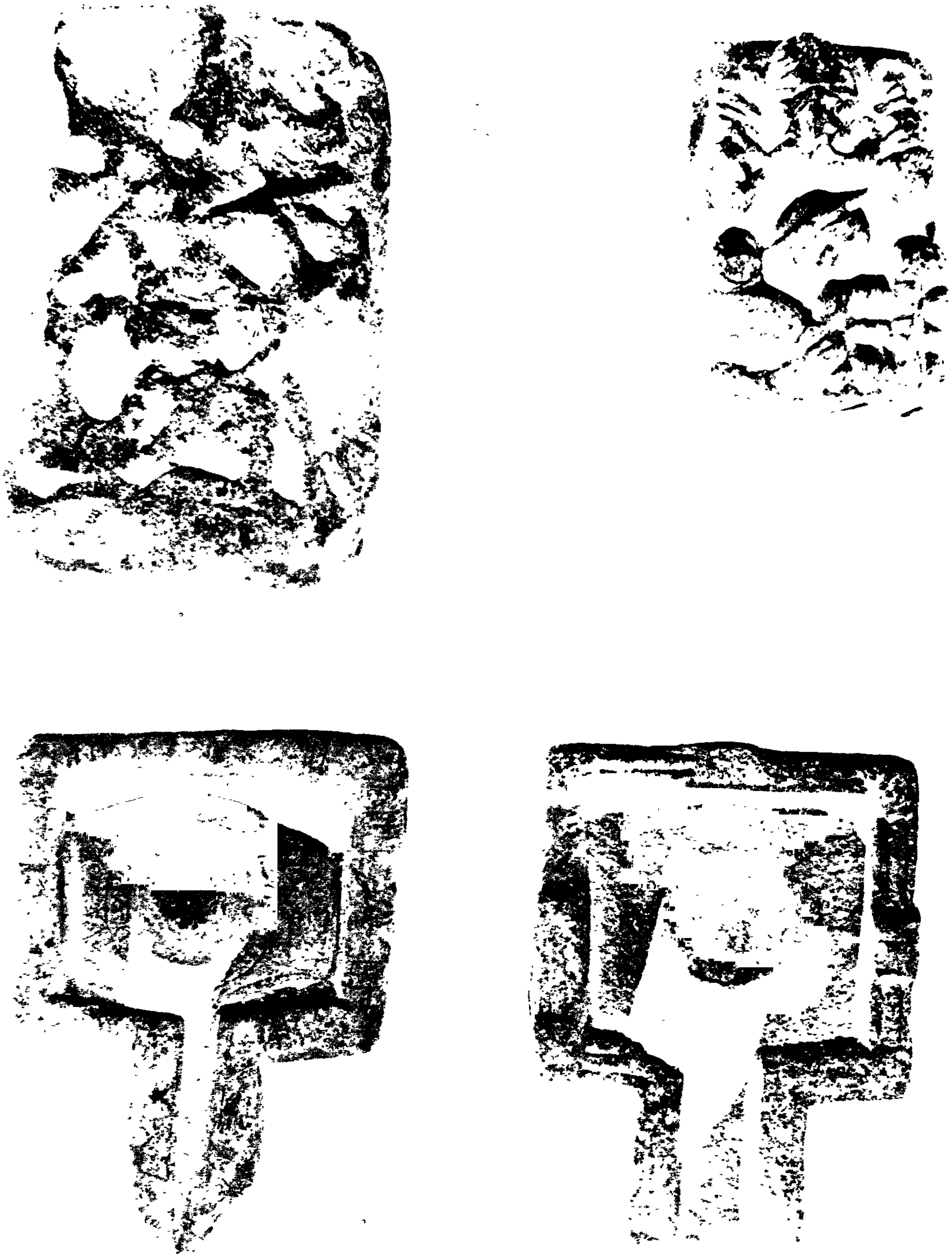
Vajradharma or Rakta-Lokeśvara. See p. 291

PLATE CCXL

A. Vajrasattva. See p. 292

B. *Vidyādhara*. See p. 292

C. *Stūpas* to the west of Temple 4. See pp. 293, 294 and 295



Mahishāsuramardinī, Gaṇeśa and *liṅgas*. See pp. 285, 292 and 293

PLATE CCXLII

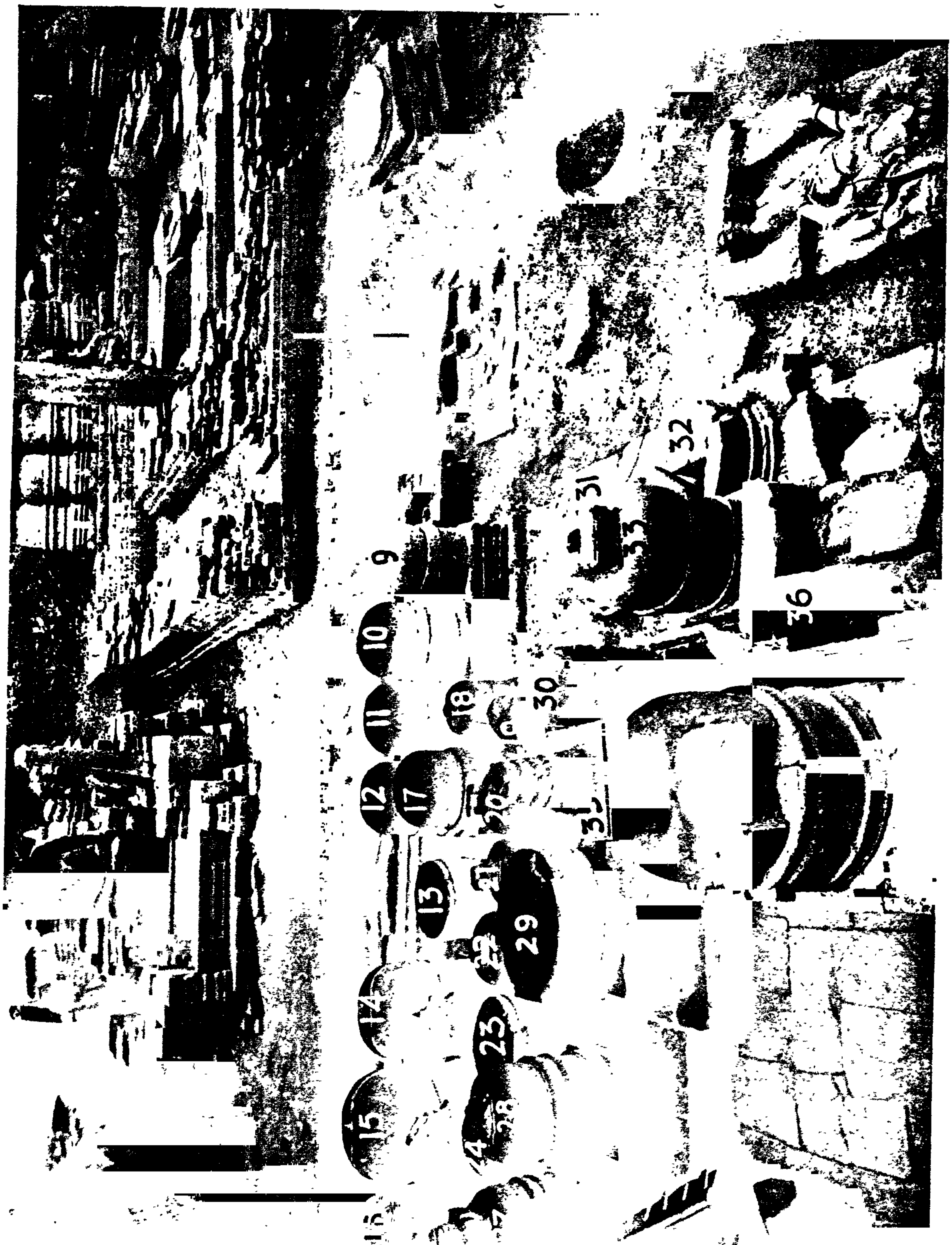
A. Gaṇeśa. See p. 310

B. *Liṅga.* See p. 293

A. *Stūpas* to the east of Temple 4. See pp. 295, 296, 297, 301, 302, 303, 305 and 306

B. *Stūpas* to the east of Temple 4. See pp. 295, 296, 297, 301, 302, 303, 305 and 306

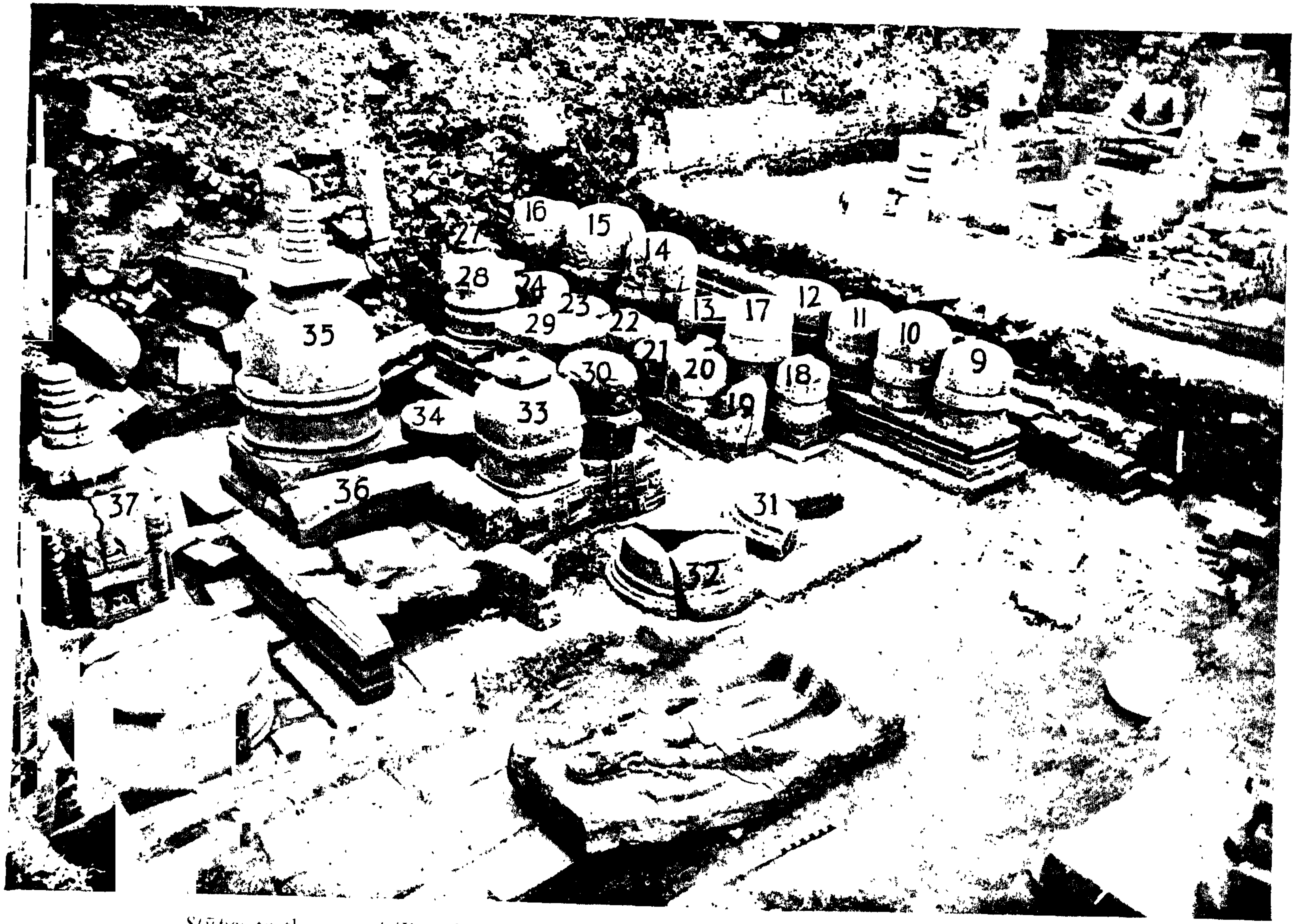
PLATE CCXLIV



Stūpas to the east of Temple 4. See pp. 295, 296, 297, 298, 299, 300, 301, 302, 303, 306 and 311

Stūpas to the east of Temple 4. See pp. 295, 296, 297, 298, 299, 300, 301, 302, 303 and 306

PLATE CCXLVI



Stūpas to the east of Temple 4. See pp. 295, 296, 297, 298, 299, 300, 301, 302, 303 and 306

PLATE CCXLVII

Stūpas 24 and 25 and upper parts of Stūpas 15 and 16. See p. 299

PLATE CCXLVIII

A. Jaṭāmukuṭa-Lokeśvara. See p. 297

B. Fragment of a standing figure. See p. 310

C. Mañjuśrī. See p. 313

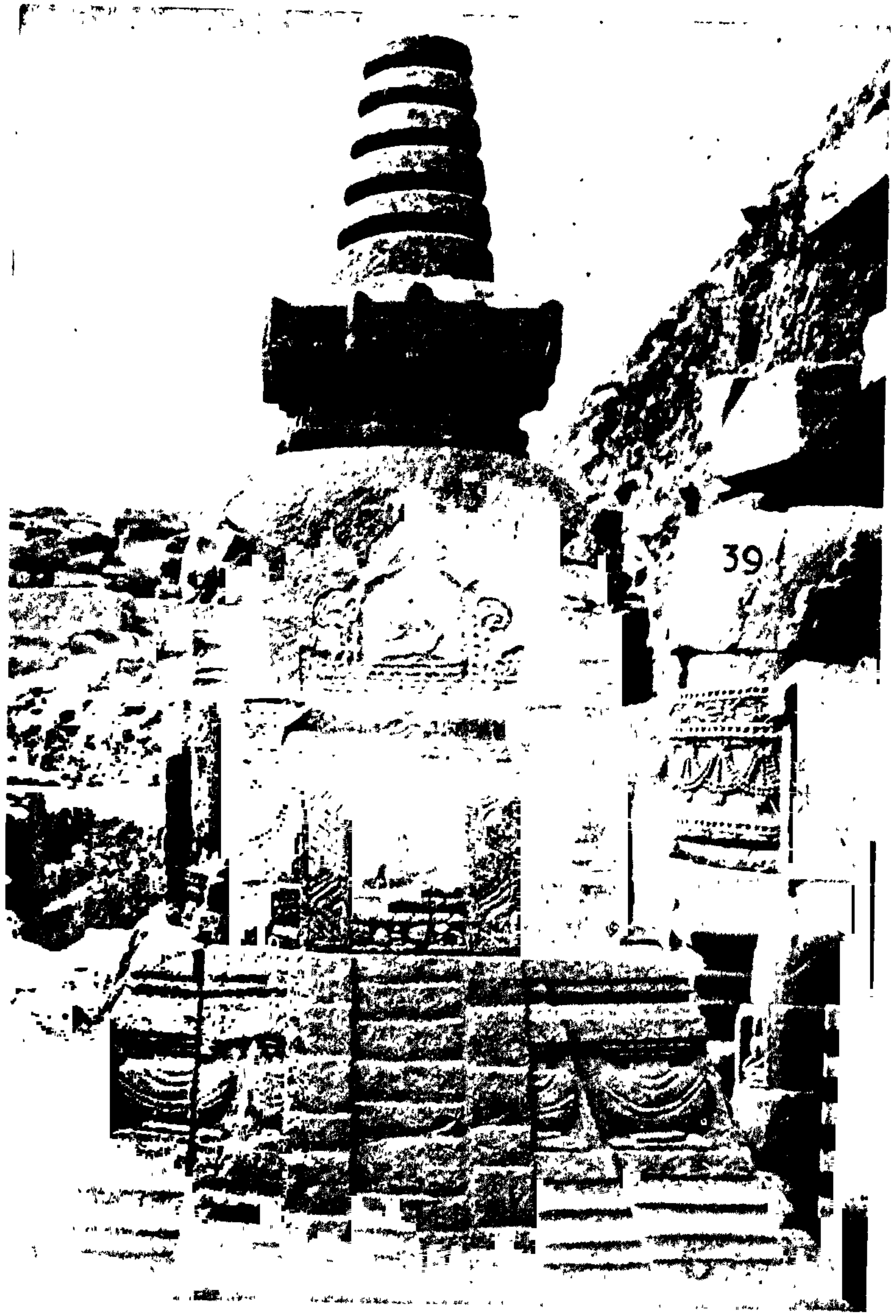
Stūpa 30, north side. See pp. 301 and 302

PLATE CCL

A. Stūpa 30, north and west sides. See pp. 301 and 302

B. Stūpa 30, south side. See pp. 301 and 302

PLATE CCLI



B. Stūpa 37, south side See pp. 303, 304 and 305

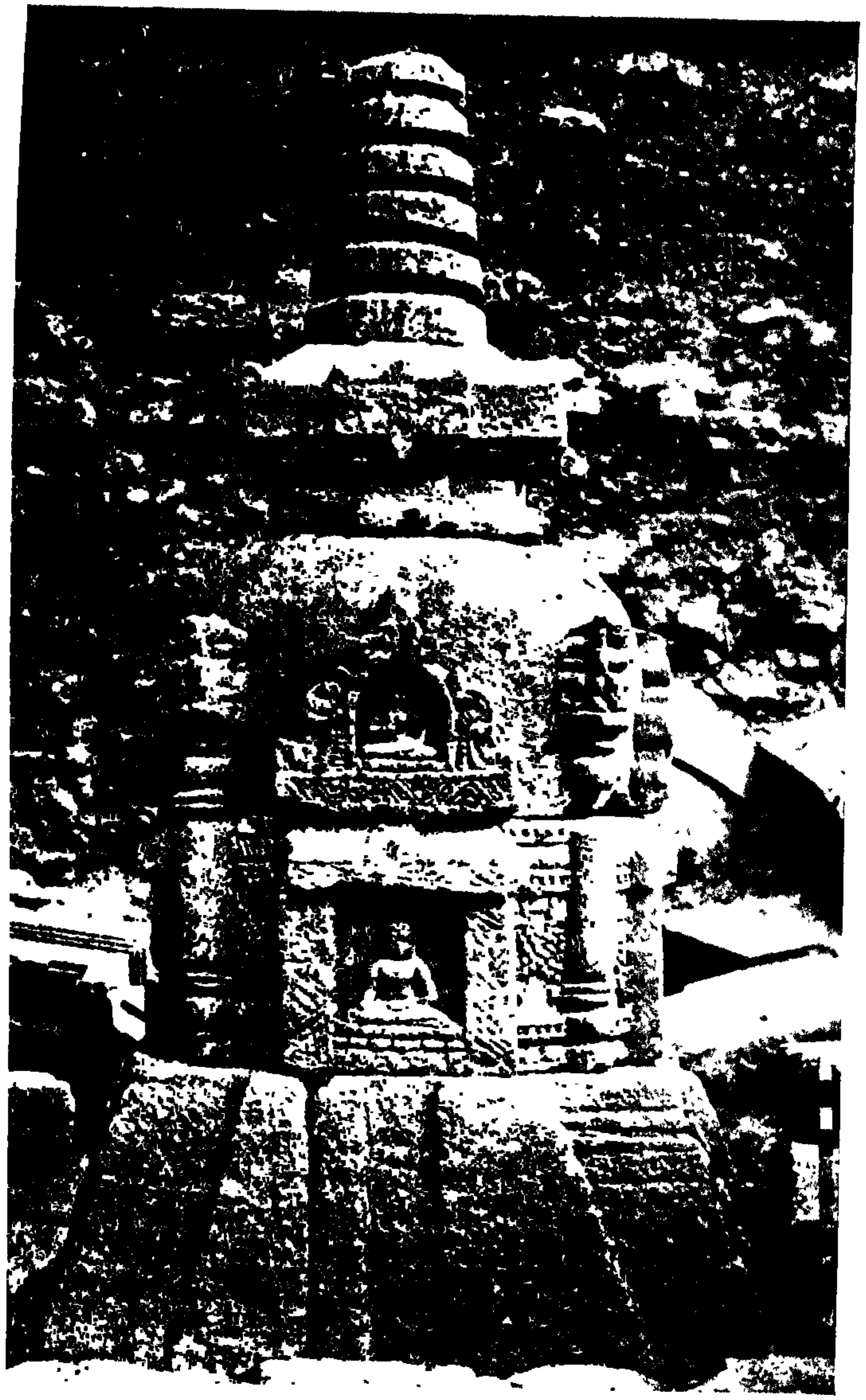

A. Stūpa 37, north side. See pp. 303 and 304

PLATE CCLII

Durgottāriṇī Tārā (?). See p. 306

Ushṇīshavijayā. See p. 307

PLATE CCLIV

A. Akshobhya. See p. 301

B. Amitābha. See p. 301

PLATE CCLV

A Jambhala (?) See p 308

B Avalokitesvara See p 309

PLATE CCLVI

A. Buddha in *bhūmisparśa-mudrā.* See p. 308

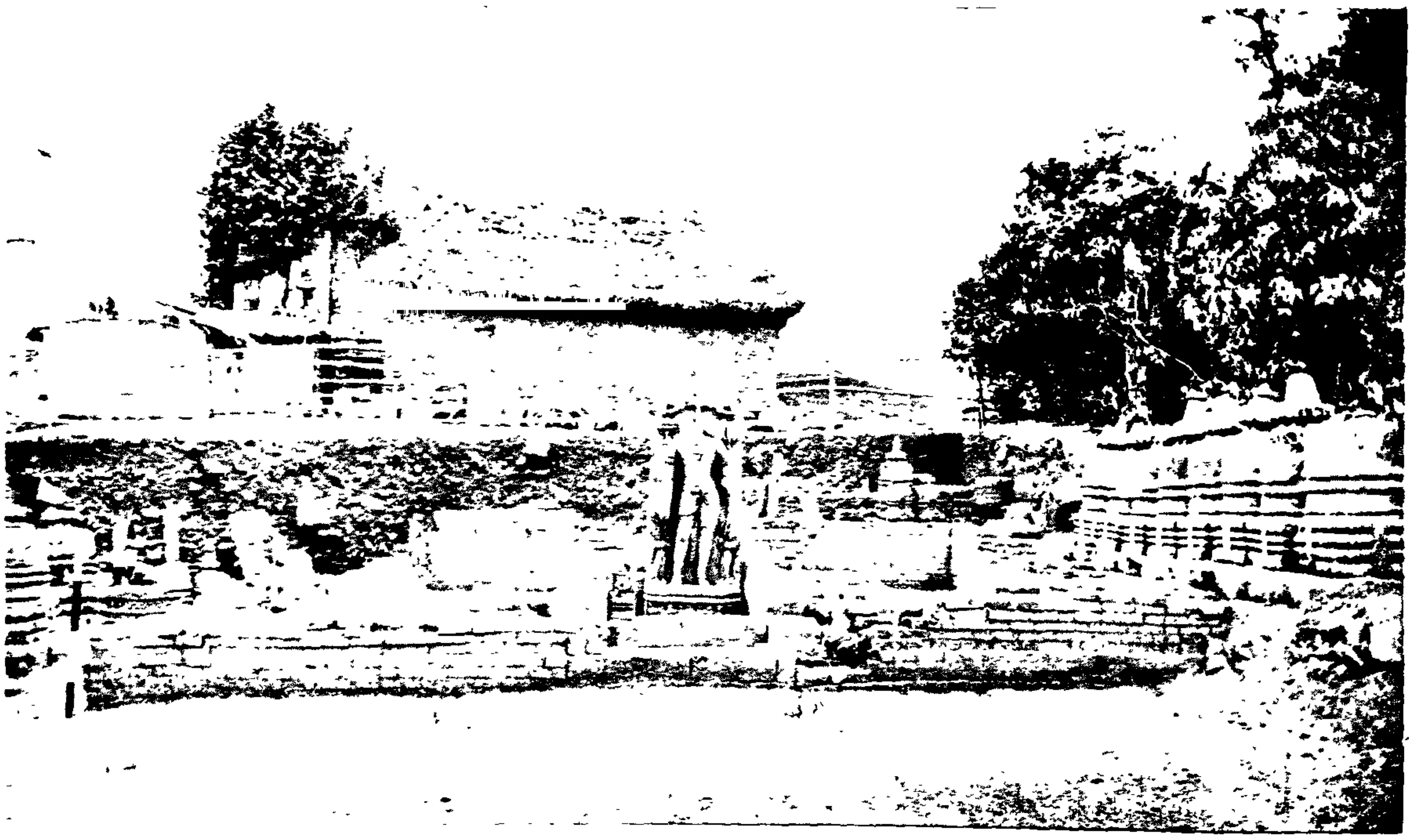
B. Buddha. See p. 308

A. Head of a Bodhisattva. See p. 309

B. Head of Jambhala (?). See p. 309

PLATE CCLVIII

A. Temple 5. See pp. 311, 314 and 315



B. Temple 5. See pp. 287, 311, 314 and 315

A. Attendant of Mañjuśrī.
See p. 313

B. Head of an attendant of Mañjuśrī
See p. 313

C. Fragment of a door-jamb relieved with the bust of a *nāga*. See p. 312

PLATE CCLX

Dharmaśaṅkha-samādhi-Mañjuśrī (?). See p. 314

A. *Stūpas* to the east and west of Temple 5. See pp. 311, 315, 316, 317, 318, 320 and 321

B. Temple 6 and *stūpas*. See pp. 311, 315, 318, 320, 321, 323, 324, 325, 327, 328, 329 and 330

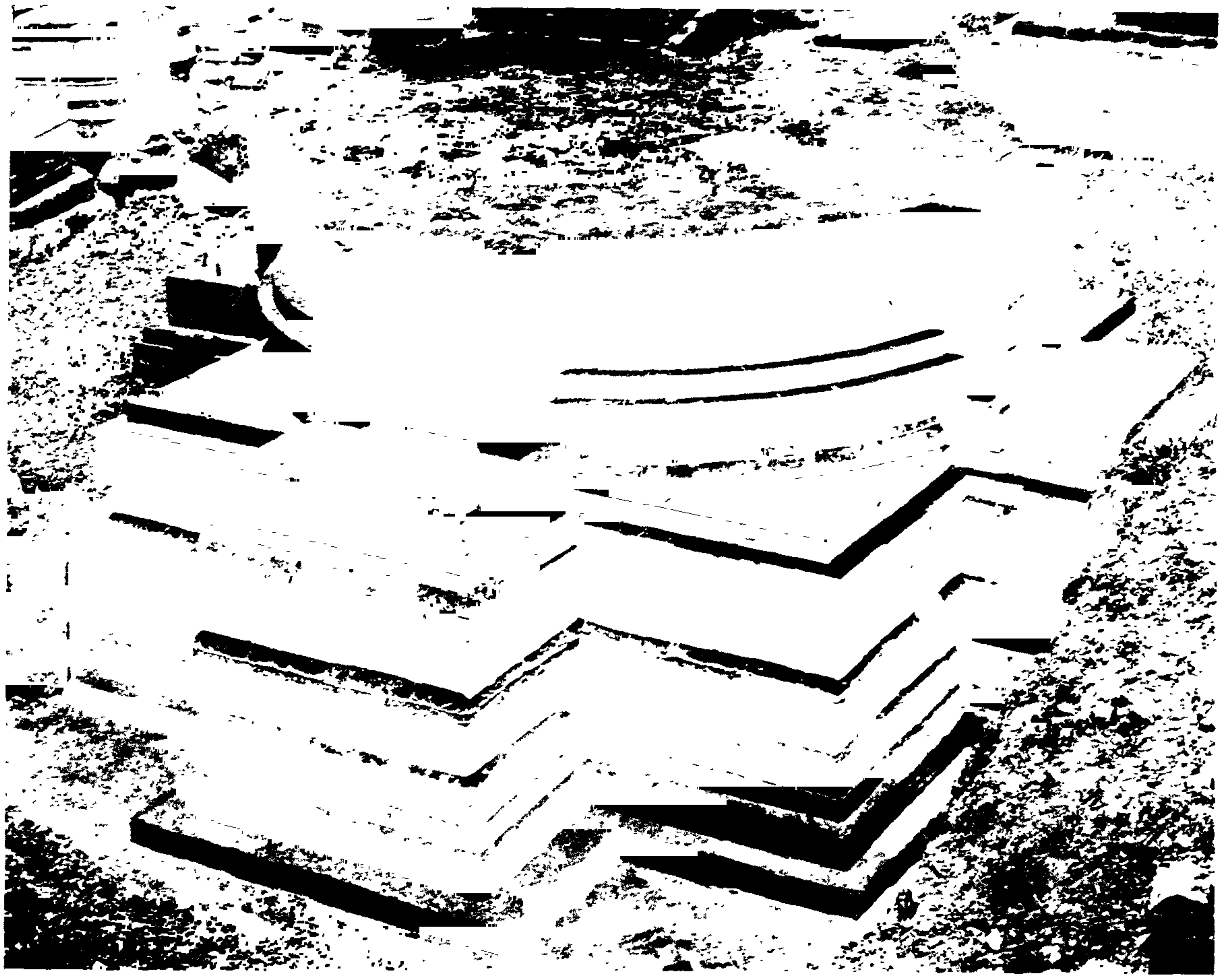
PLATE CCLXII

A. Mañjuśrī. See p. 320

B. Foot of an image. See p. 315

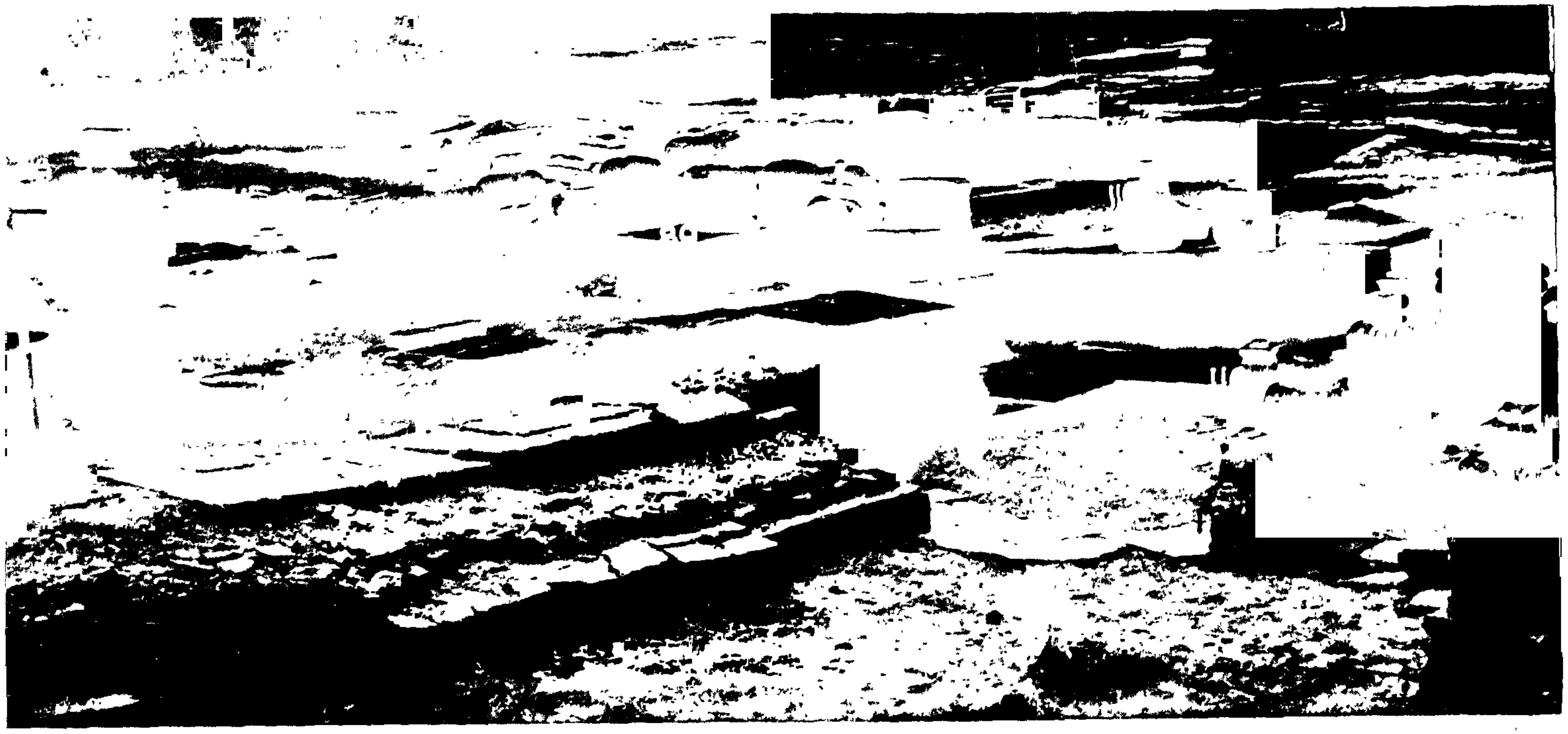
C. Tārā. See p. 321

A. Buddha or Amoghasiddhi.
See p. 323



B. Stūpa 61 (after partial conservation). See p. 323

A. *Stūpas* to the east of Temple 6. See pp. 327, 328, 329, 330, 331, 332, 333, 336, 337 and 338



B *Stūpas* to the east of Temple 6. See pp. 327, 330, 331, 332, 333, 336, 337 and 338

PLATE CCLXV

Stūpas to the east of Temple 6. See pp. 323, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337 and 338

Stūpas to the east of Temple 6. See pp. 327, 330, 331, 332, 333, 337 and 338

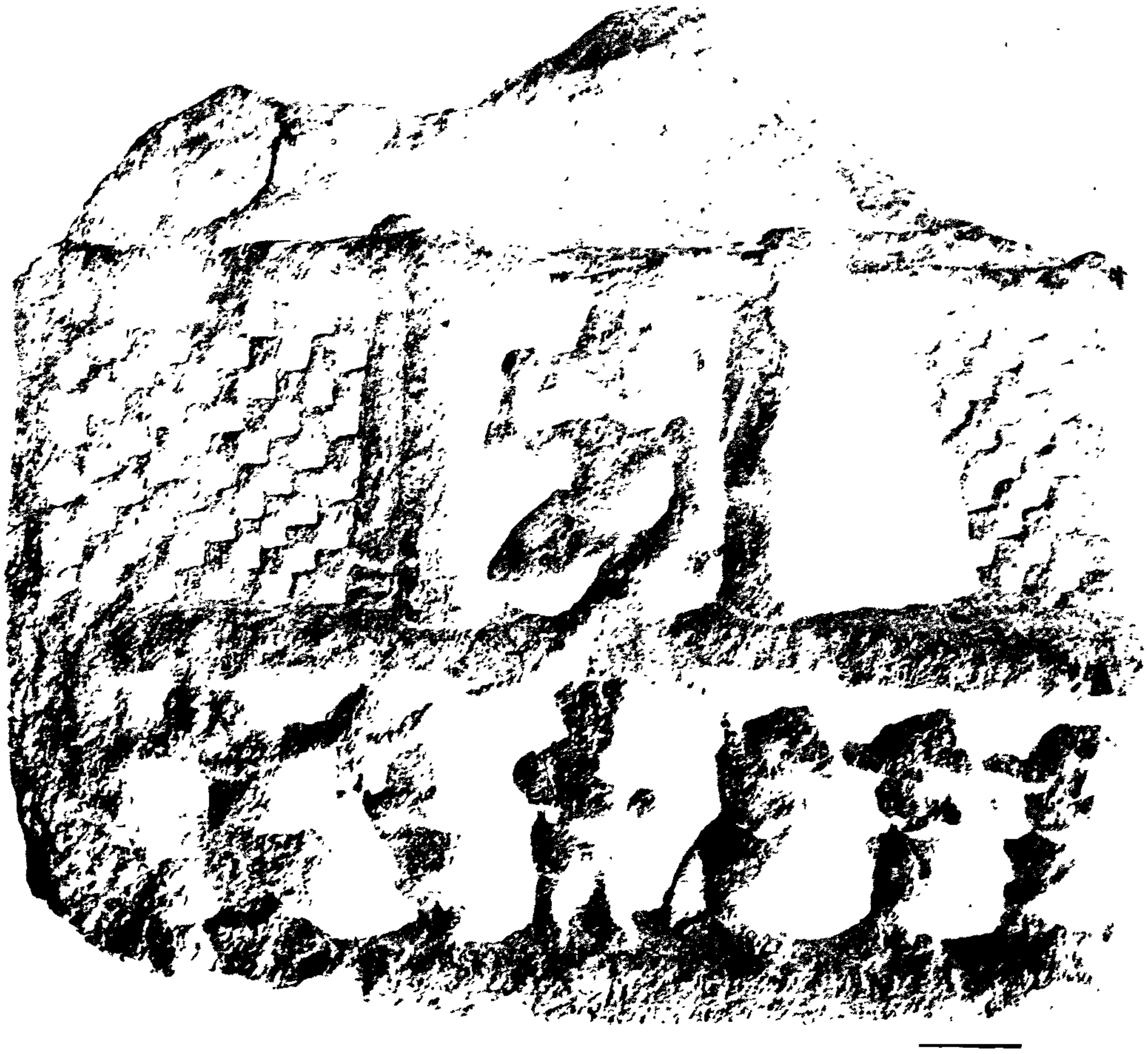
PLATE CCLXVII

B. Stūpa 98. See p. 333

A. Stūpa 97. See p. 333

PLATE CCLXVIII

A. Tārā. See p. 330



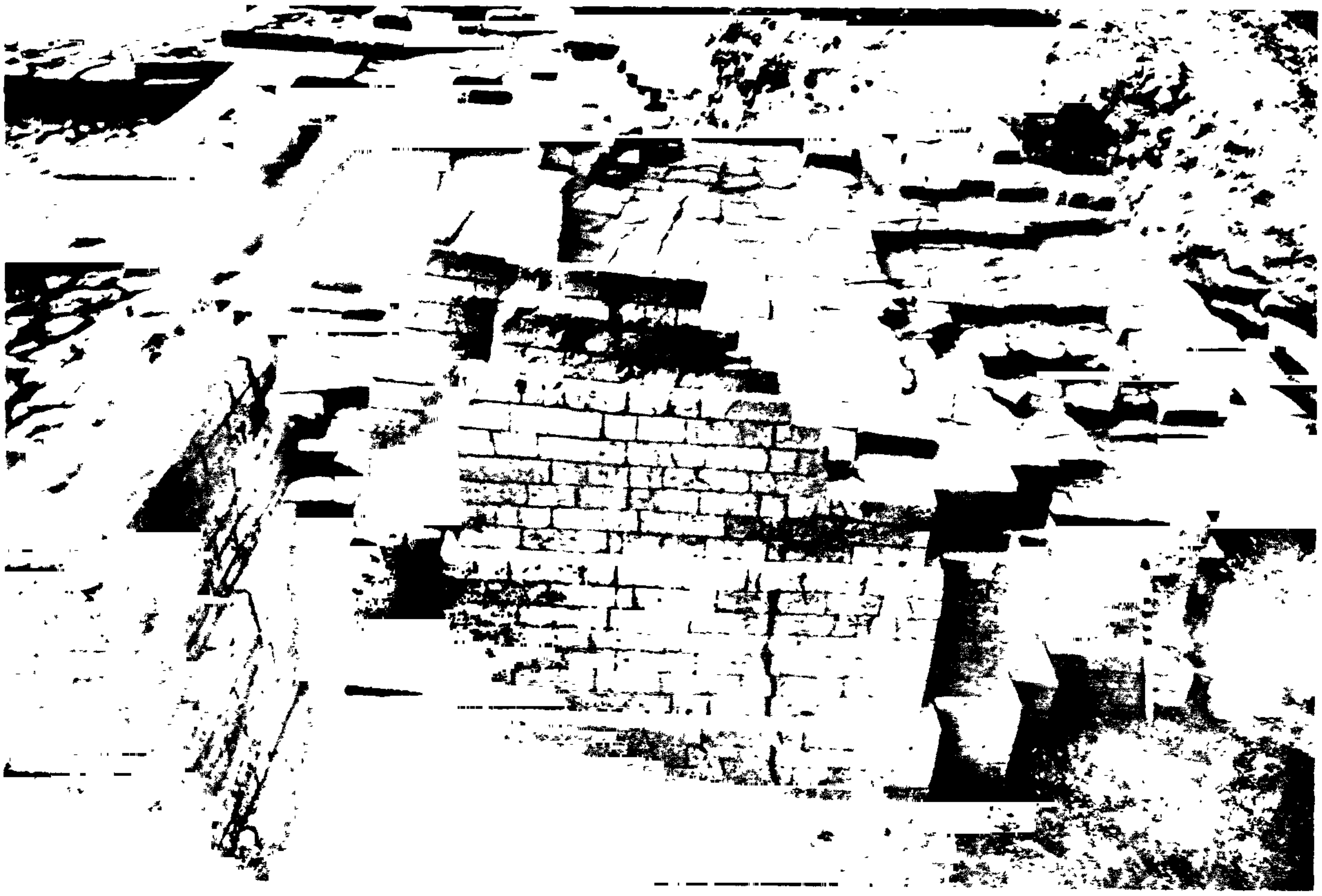
B. Fragment of an image of Mārīchī. See p. 336

A. Head of Buddha. See p. 339

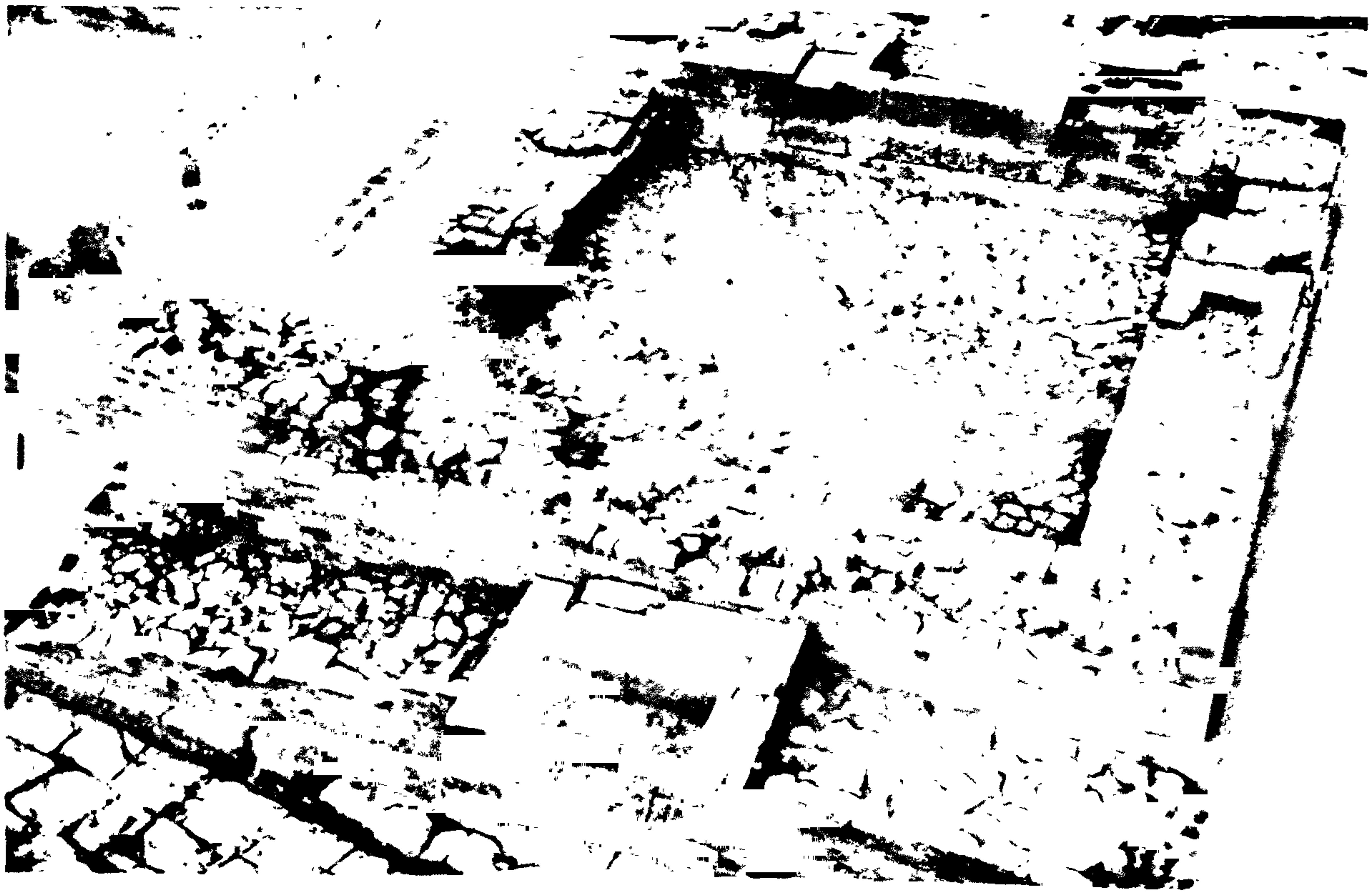
B. Buddha. See p. 339

C. Vajrasattva. See p. 339

D. Head. See p. 340



A. Temple I: sanctum and part of porch. See p. 341

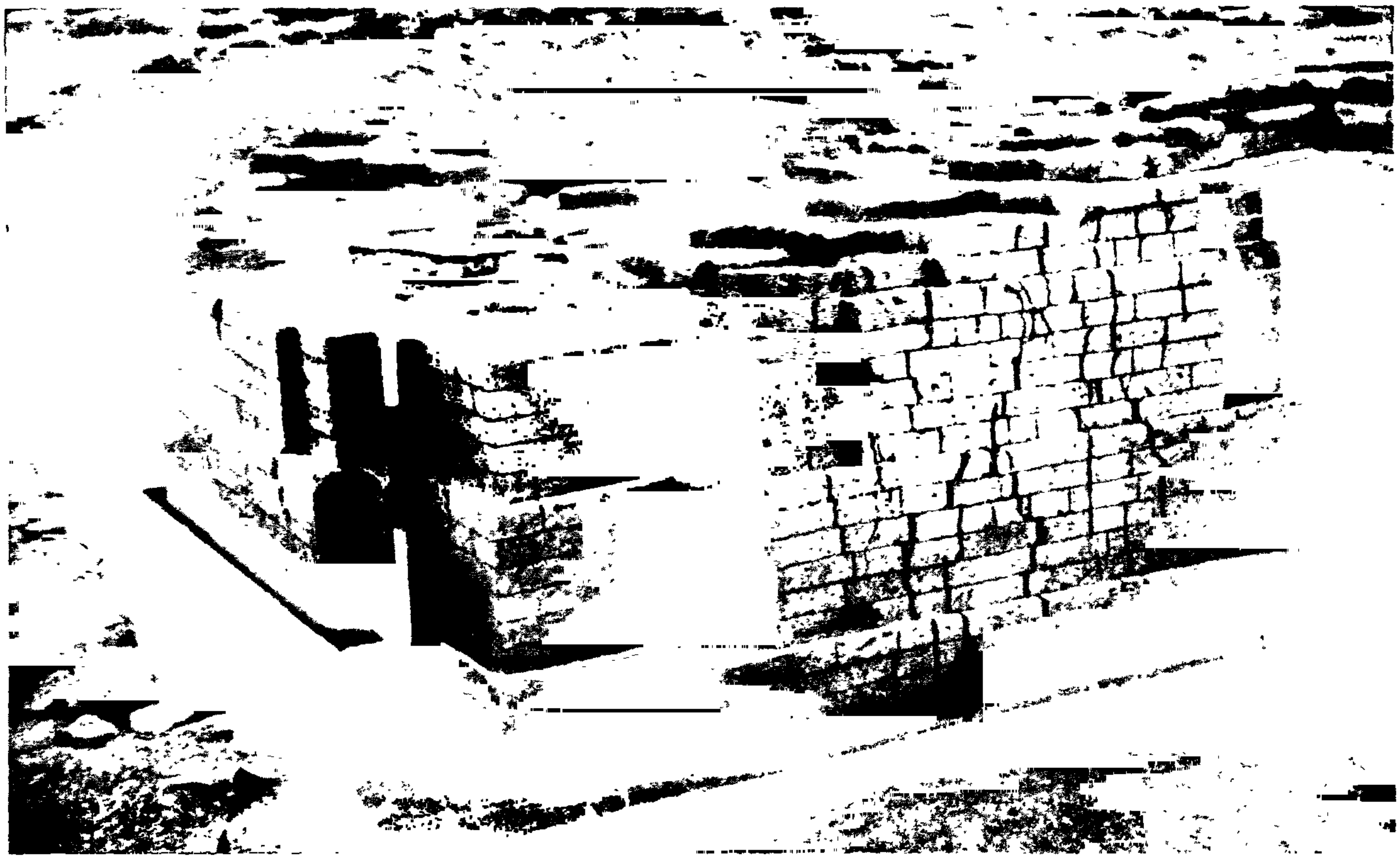


B. Temple I: porch. See pp. 341 and 342

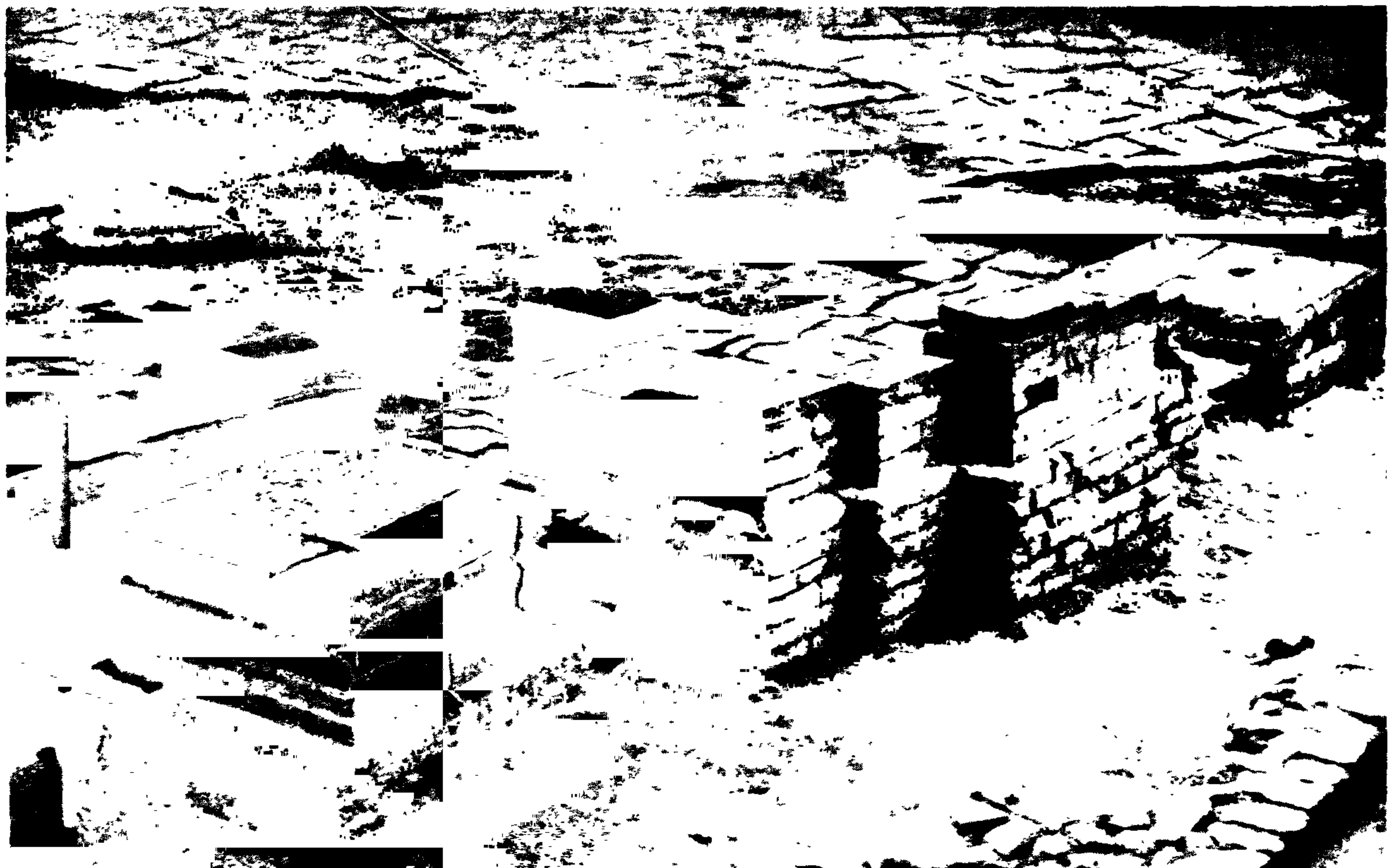
A. Temple 1: carved bricks. See p. 342

B. Temple 1: carved bricks. See p. 342

C. Temple 1: carved bricks. See p. 342



A. Temple 2: north and east sides of sanctum. See pp. 342 and 343

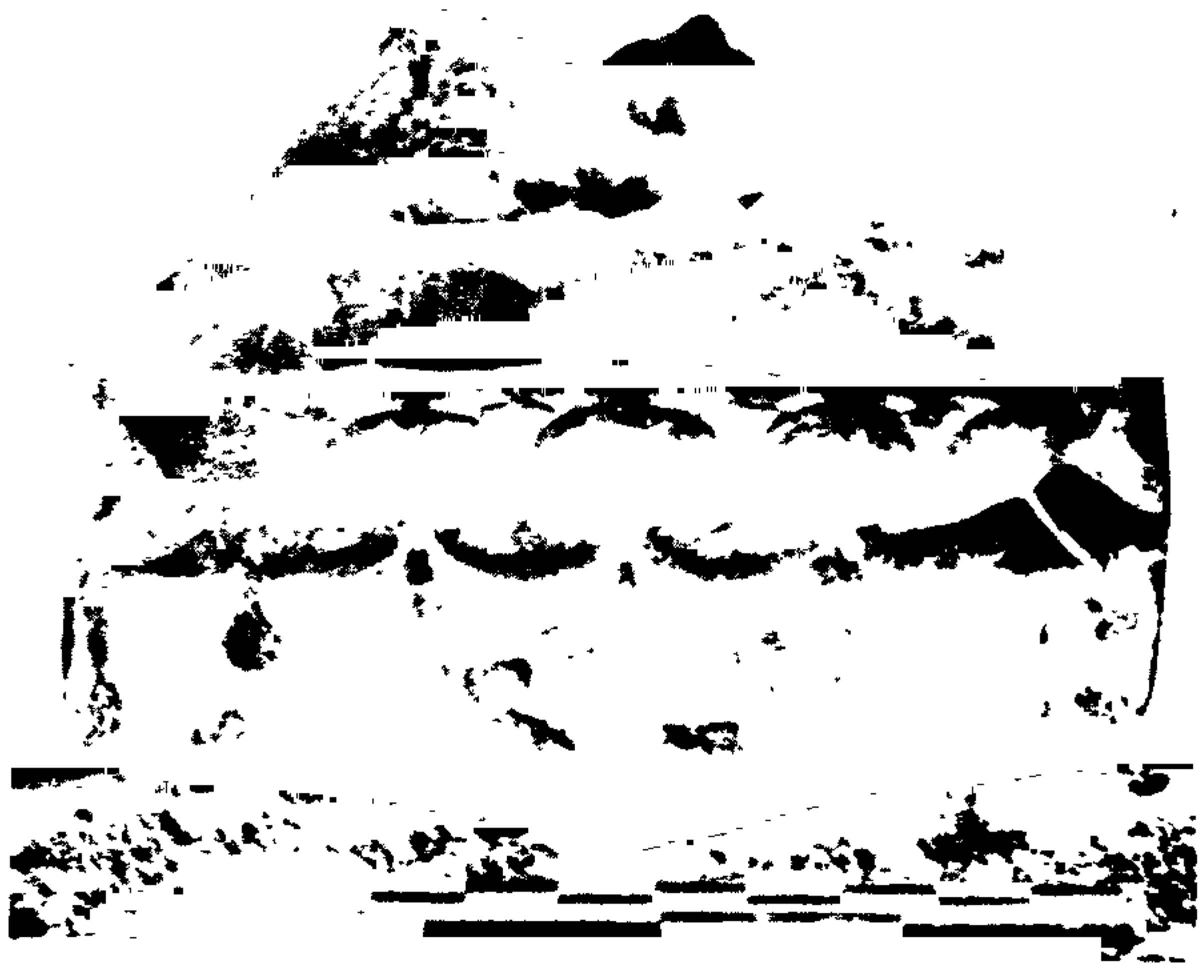


B. Temple 3 (centre) and other structures. See pp. 344, 345 and 346

PLATE CCLXXIII

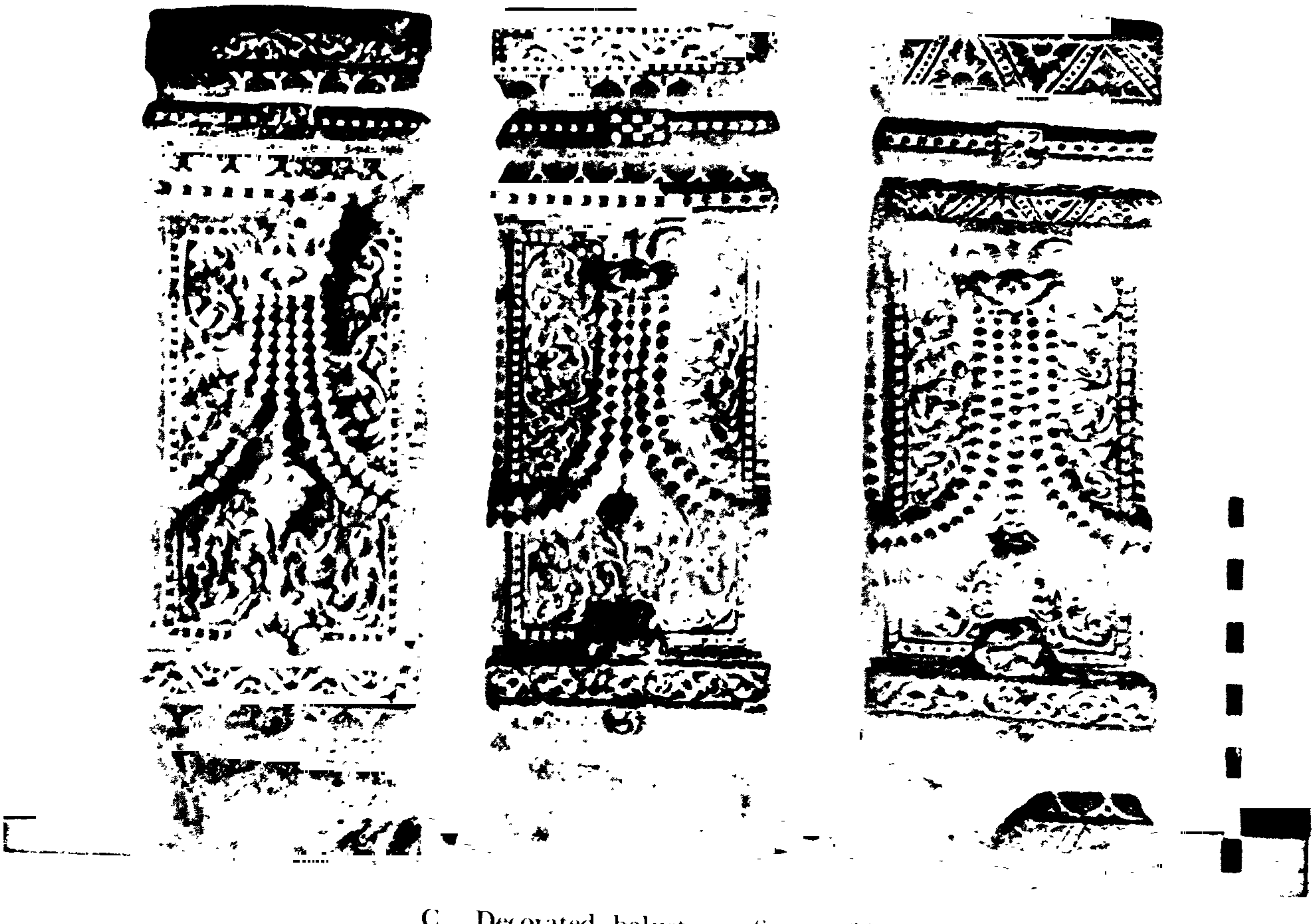
Temples 2 (dexter) and 3 and other structures. See pp. 341, 342, 343, 344 and 345

PLATE CCLXXIV

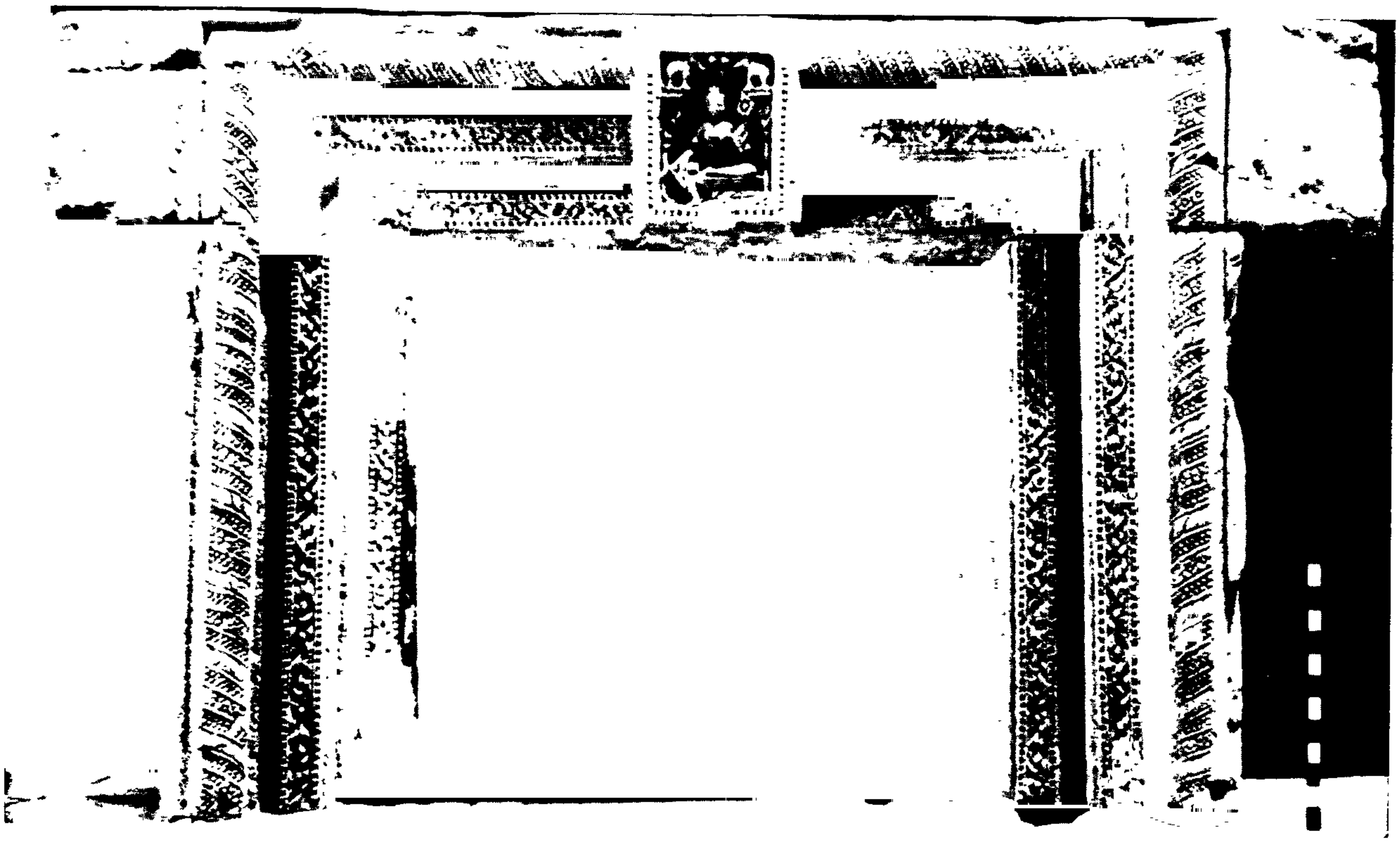


A. Lower part of an image of Buddha (?). See p. 346

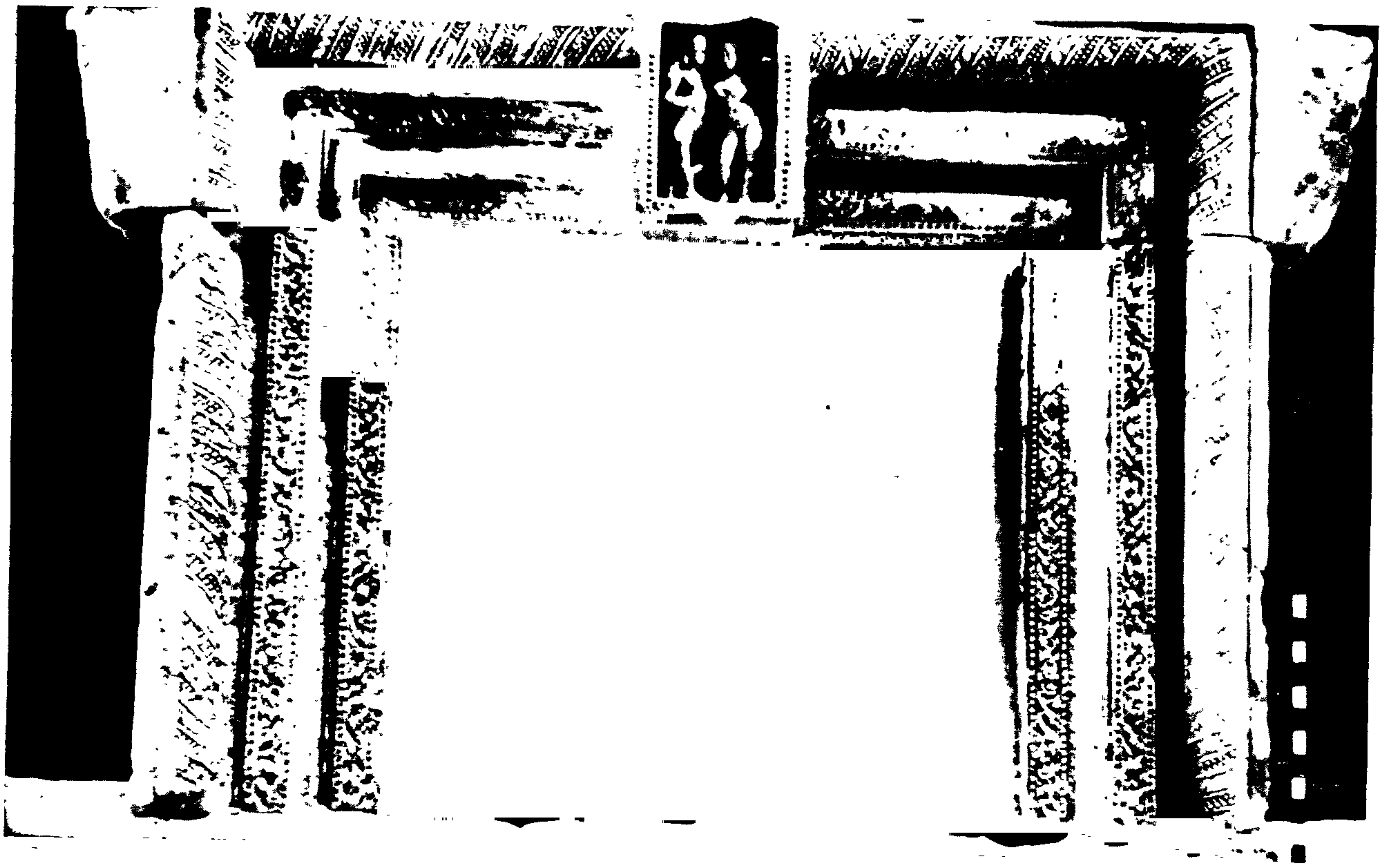
B. Forearm of an image. See p. 347



C. Decorated balusters. See p. 348

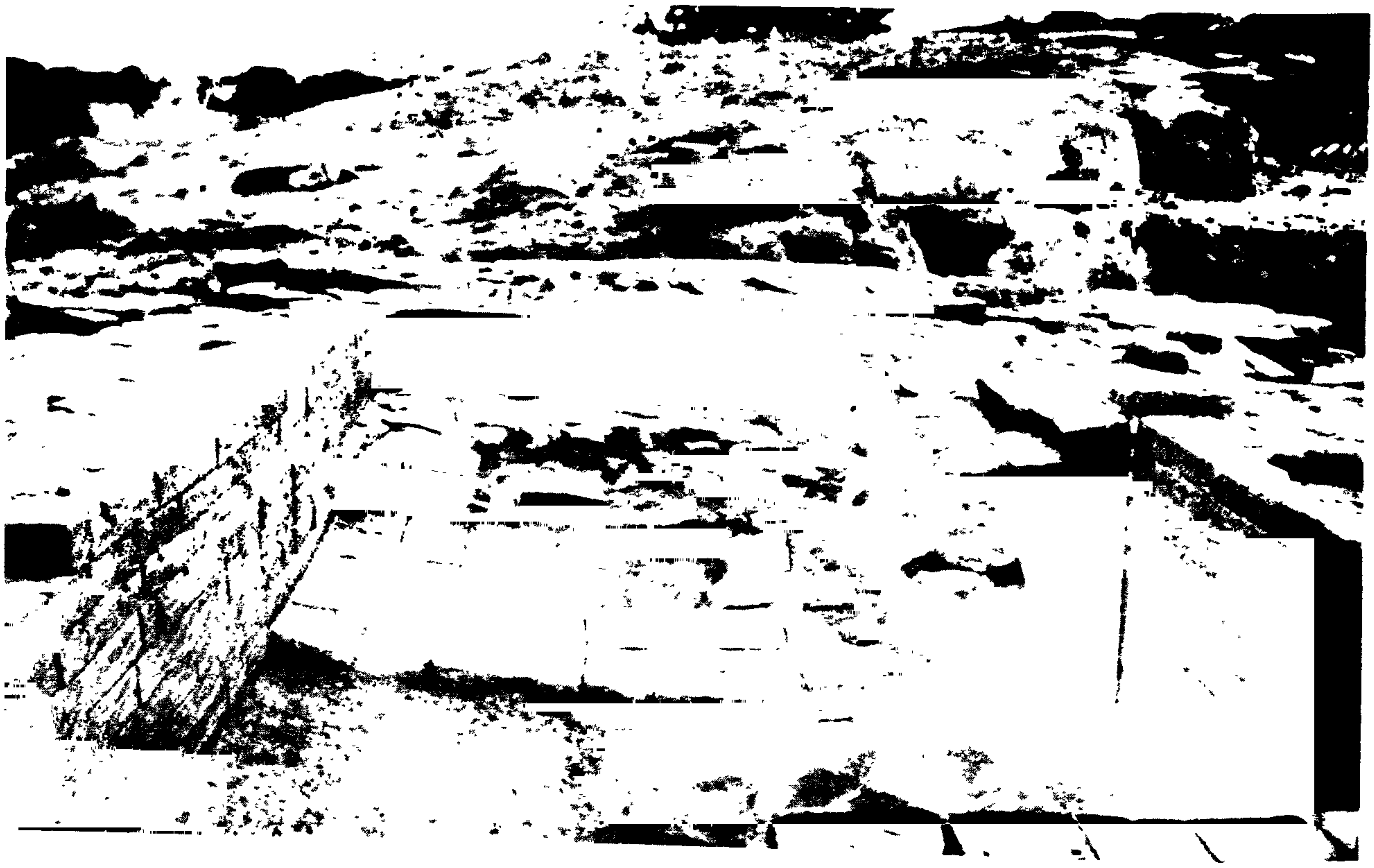


A. Upper part of door-frame. See p. 347



B. Upper part of door-frame See pp 347 and 348

A. Single-winged monastery. See p. 349



B. Single-winged monastery: central cell. See p. 351

PLATE CCLXXVII

A. Image of Buddha. See pp. 355 and 356

B. Back view of A. See pp. 355 and 356

A. Buddha. See pp. 355, 356 and 357

B. Buddha. See pp. 355 and 357

A. Buddha. See pp 355, 356 and 357

B. Buddha. See pp. 355 and 358

PLATE CCLXXX

A. Buddha. See pp. 355 and 358

B. Buddha. See pp. 351, 355 and 358

A. Ratnasambhava(?). See pp. 354, 355 and 359

B. Head of Buddha
See pp. 355 and 359

C. Feet of Buddha. See pp. 354
and 359

A. Avalokiteśvara(?). See p. 360

B. Mahārājalīla-Mañjuśrī. See p. 360

PLATE CCLXXXIII

A. Mañjuśrī(?). See p. 360

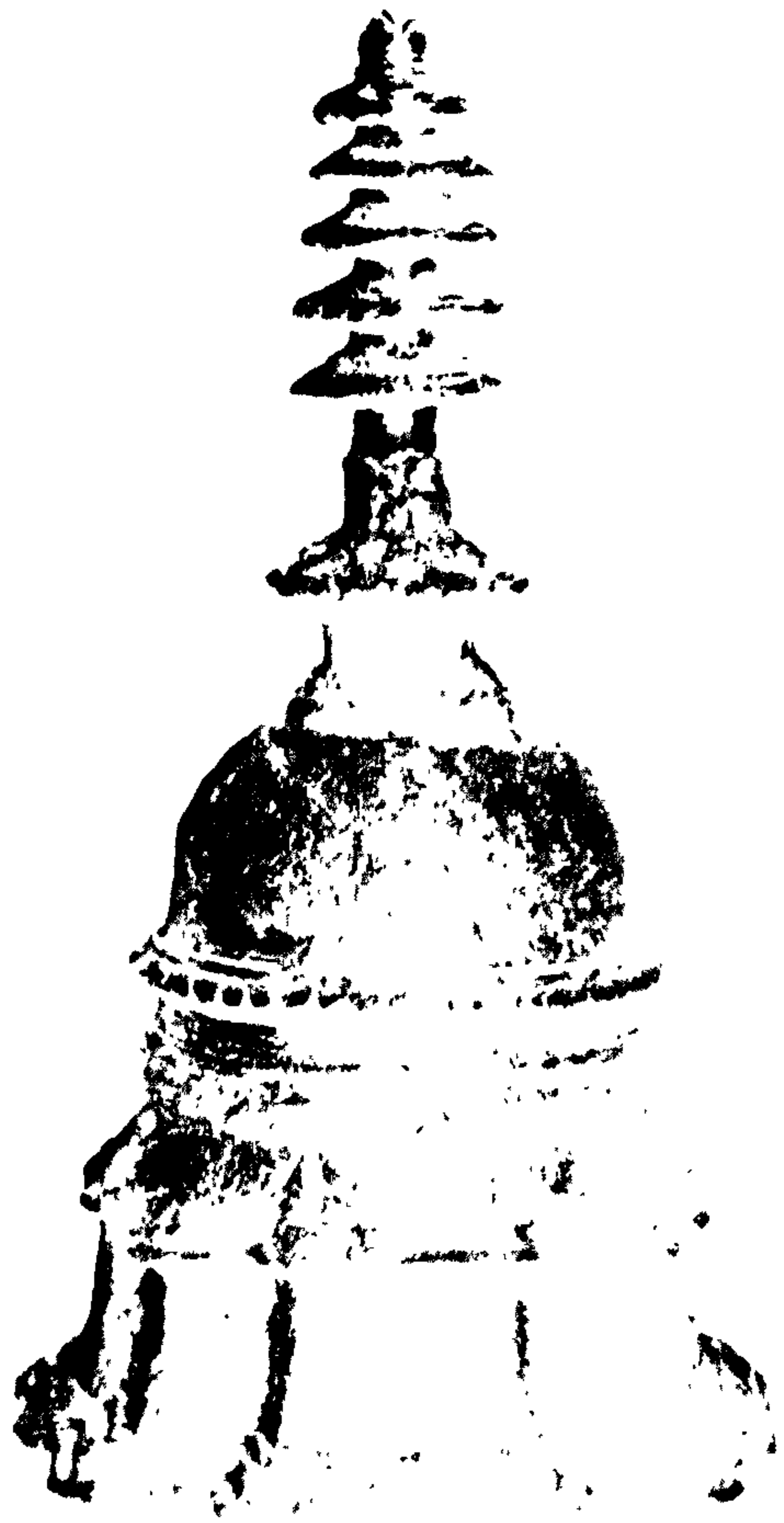
B. Bodhisattva. See p. 361

PLATE CCLXXXIV

A. Tārā. See p 362

B. Tārā. See p 362

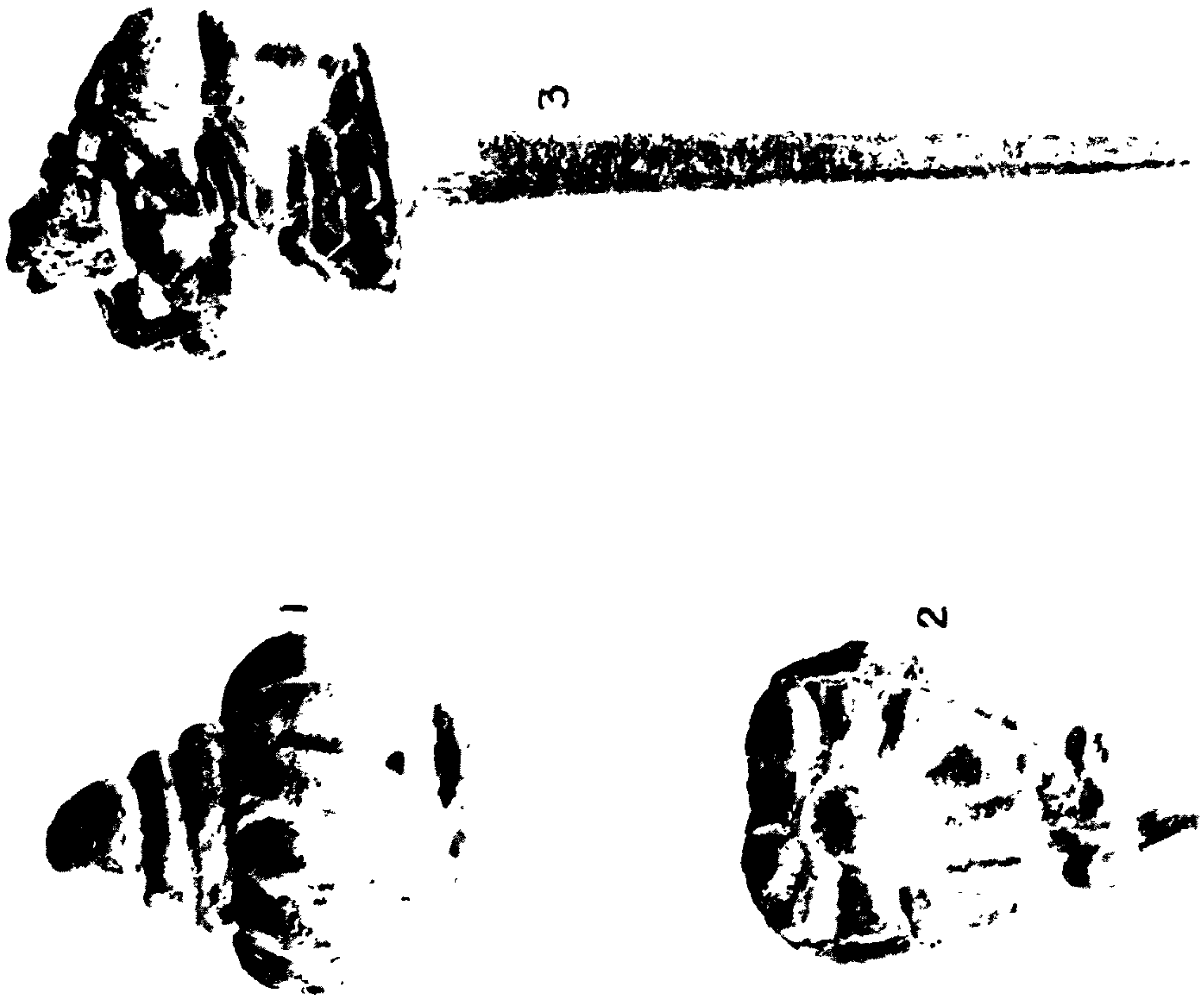
A. *Stūpa*. See p. 363



B. *Stūpa*. See p. 363

C. *Stūpa*. See p. 363

PLATE CCLXXXVI



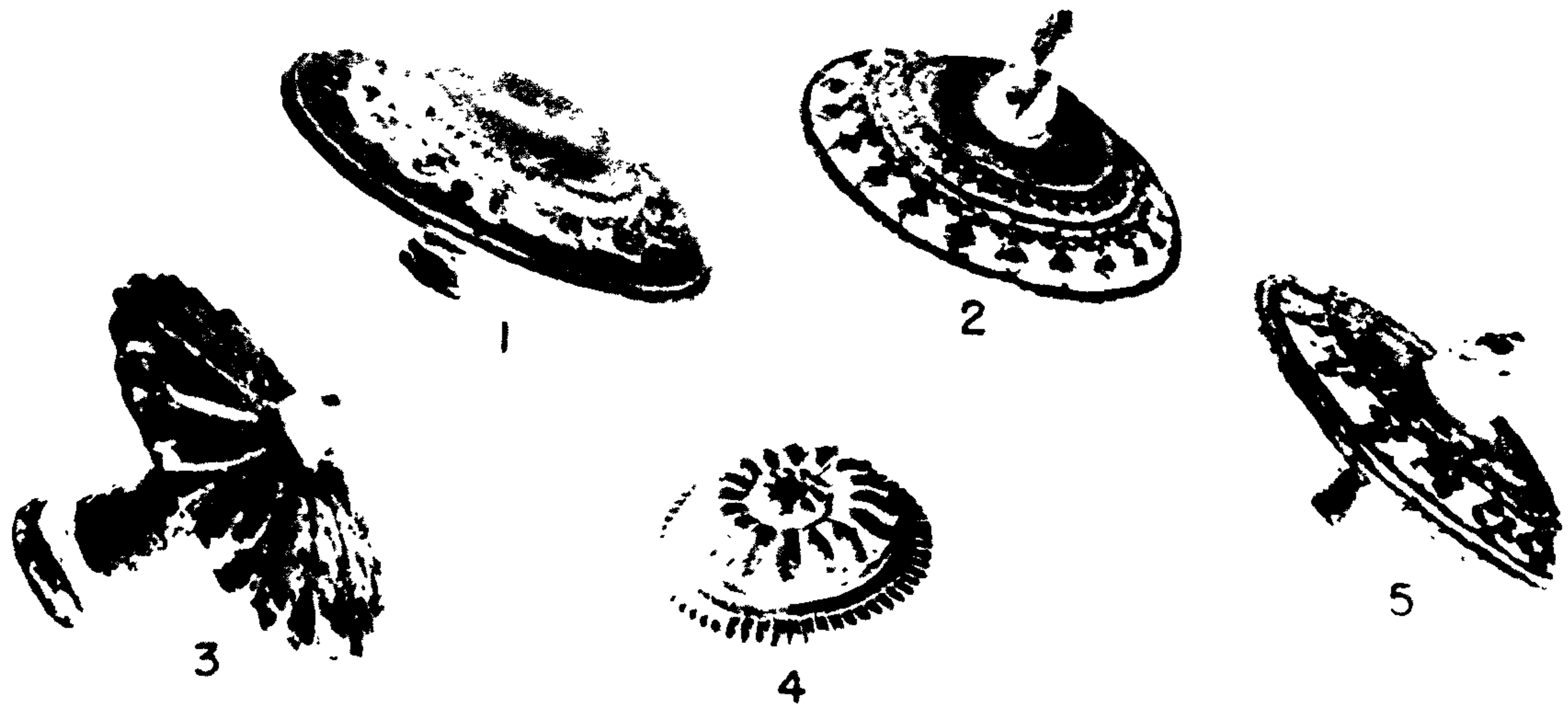
B. Finials. See pp. 367 and 375

A. *Stūpa.* See p. 363

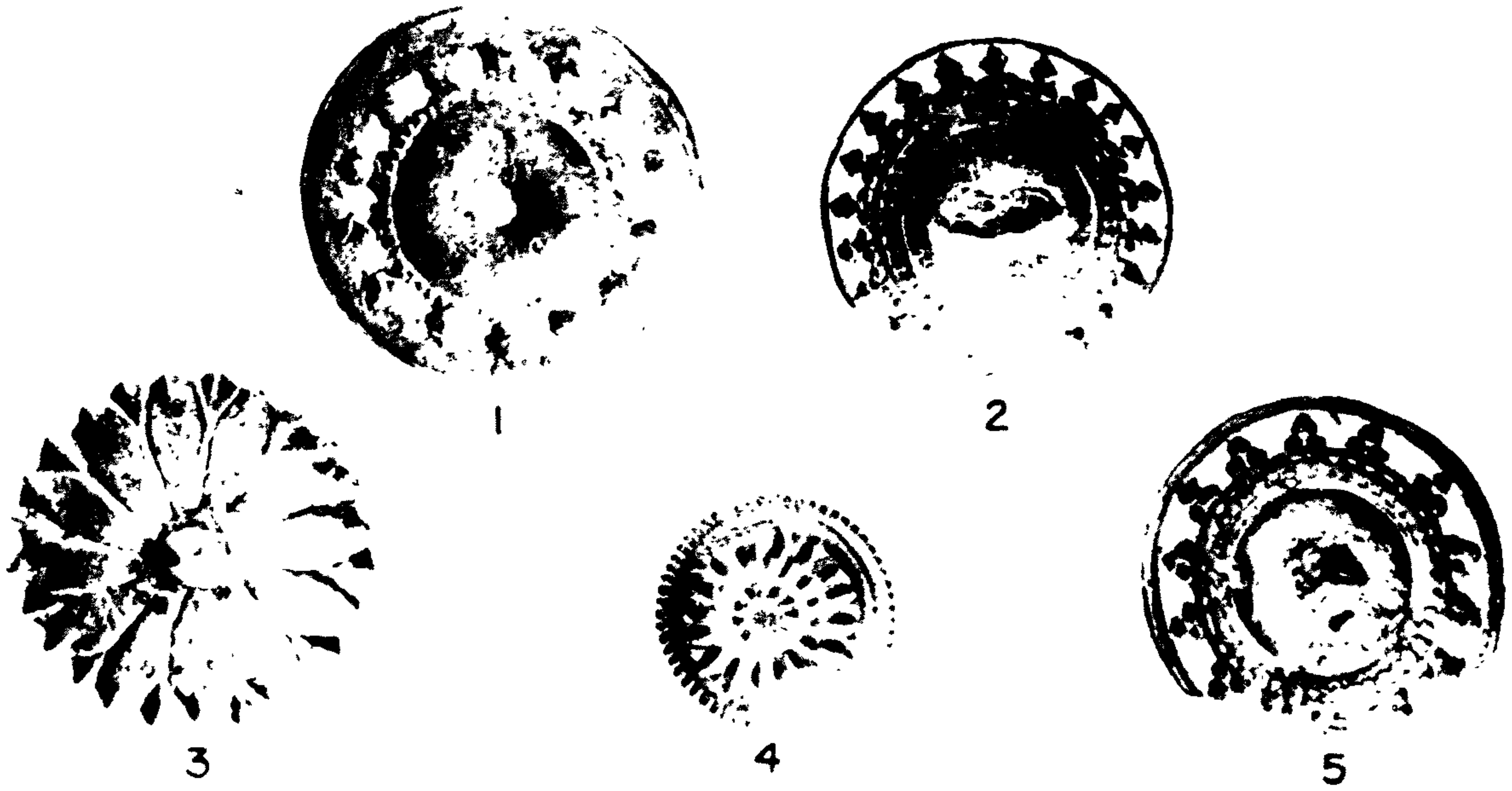
A. Lower part of a *stūpa*. See p. 363

B. Flowers. See pp. 367 and 375

PLATE CCLXXXVIII



A. Umbrellas: side view. See pp. 364 and 365



B. Umbrellas: top view. See pp. 364 and 365

PLATE CCLXXXIX

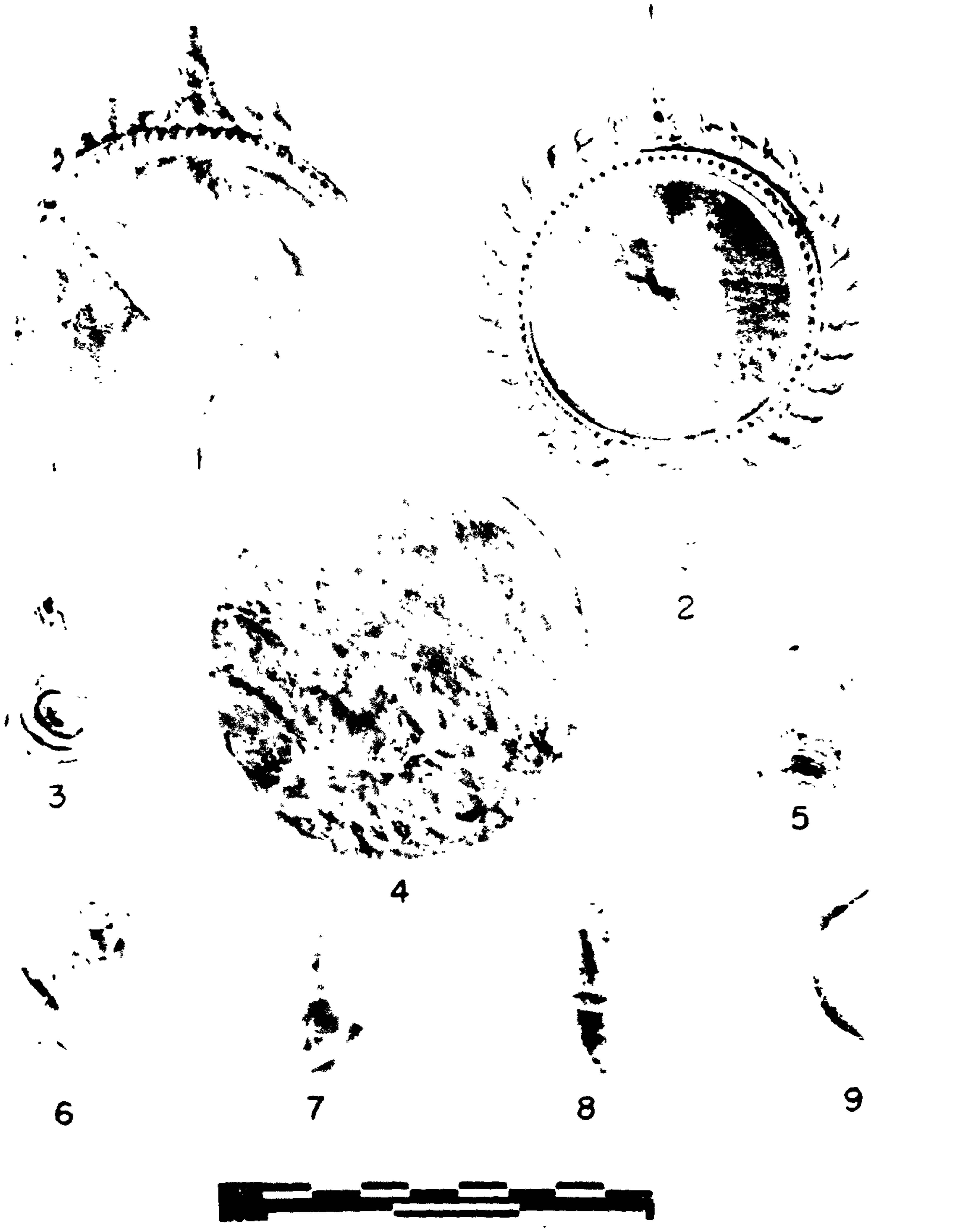
1 2

A. Umbrellas: side view. See pp. 364 and 365

1 2

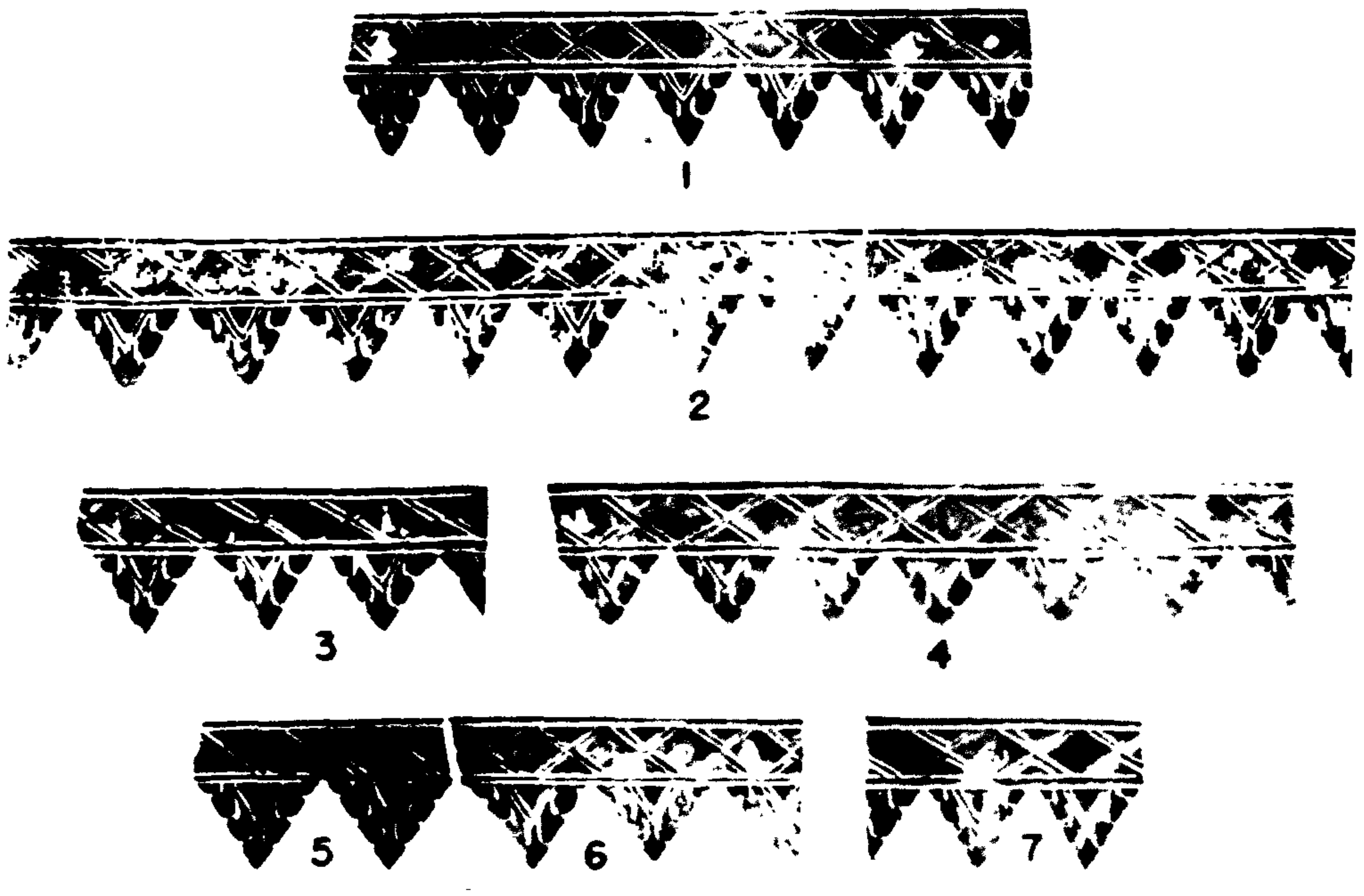
B. Umbrellas: top view. See pp. 364 and 365

PLATE CCXC



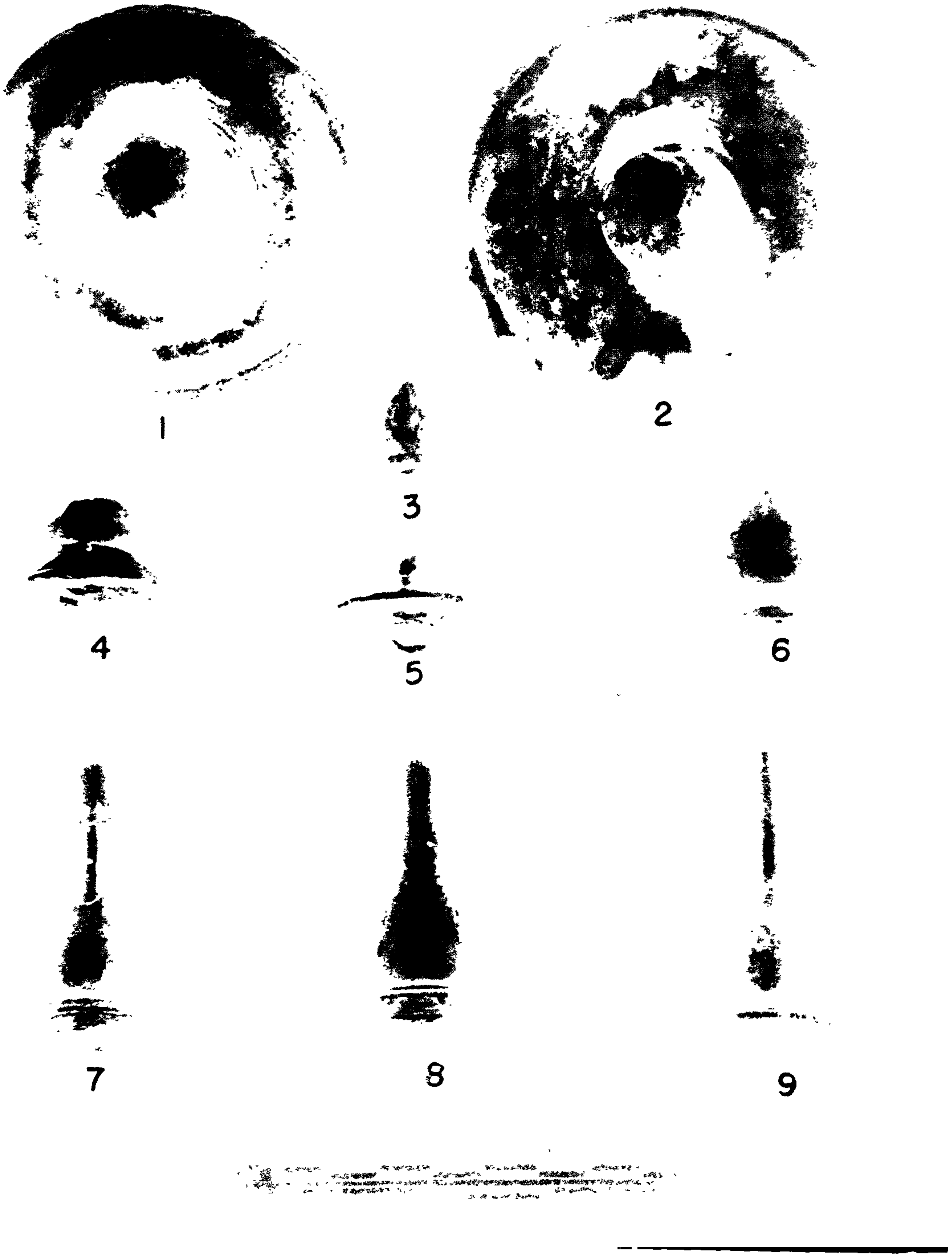
Miscellaneous metal objects. See pp. 366, 369, 373, 374, 376 and 377

A. Diamond-shaped and triangular objects. See pp. 366 and 374



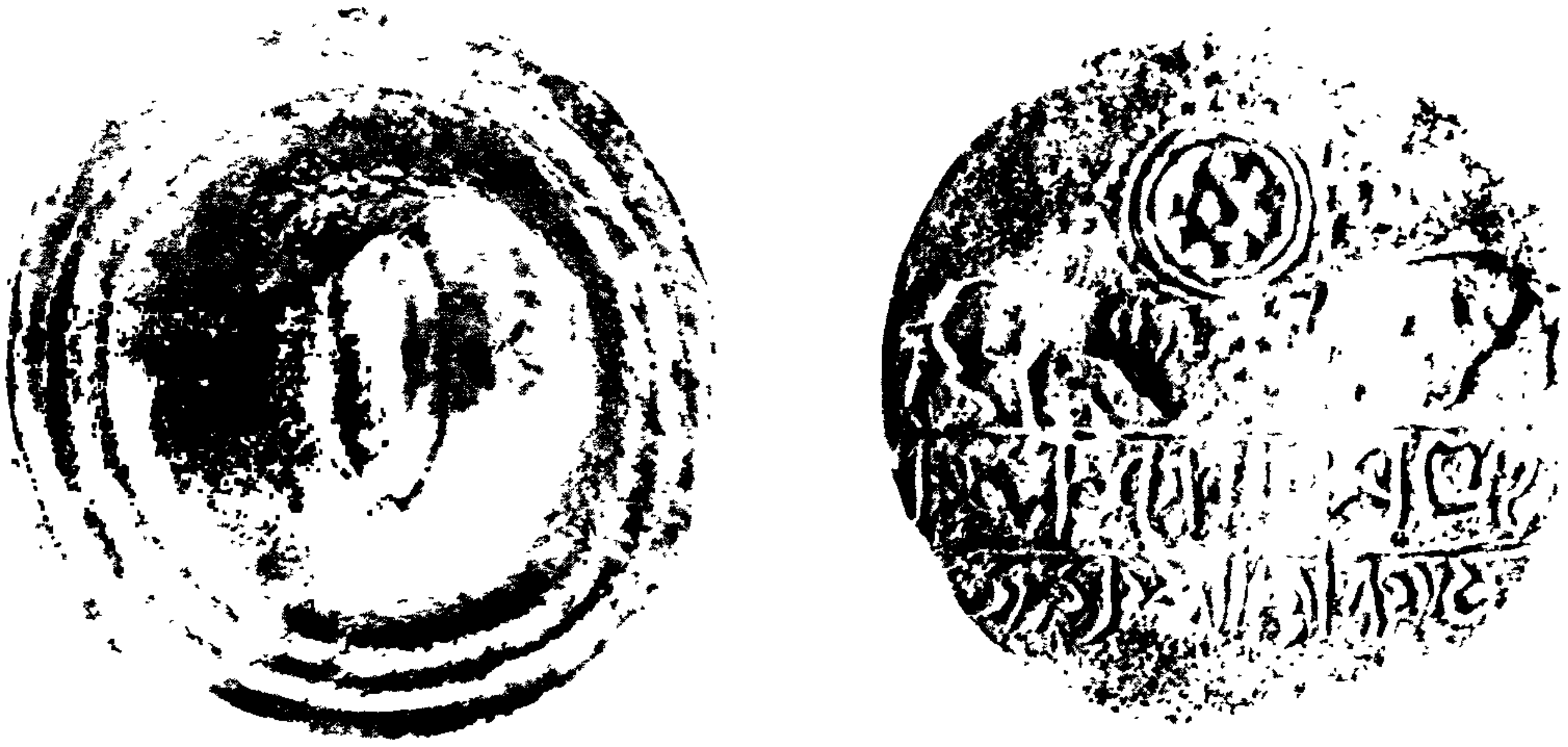
B. Decorated bands. See pp. 367, 375 and 376

PLATE CCXCII



Miscellaneous metal objects. See pp 368 and 376

PLATE CCXCIII



A. Seal: top and bottom sides. See p. 369

B. Positive view of the bottom side of A.
See p. 369

C. Seal: side view
See p. 369

D. Seal bottom side
See p. 369

E. Positive view of D
See p. 369

PLATE CCXCIV

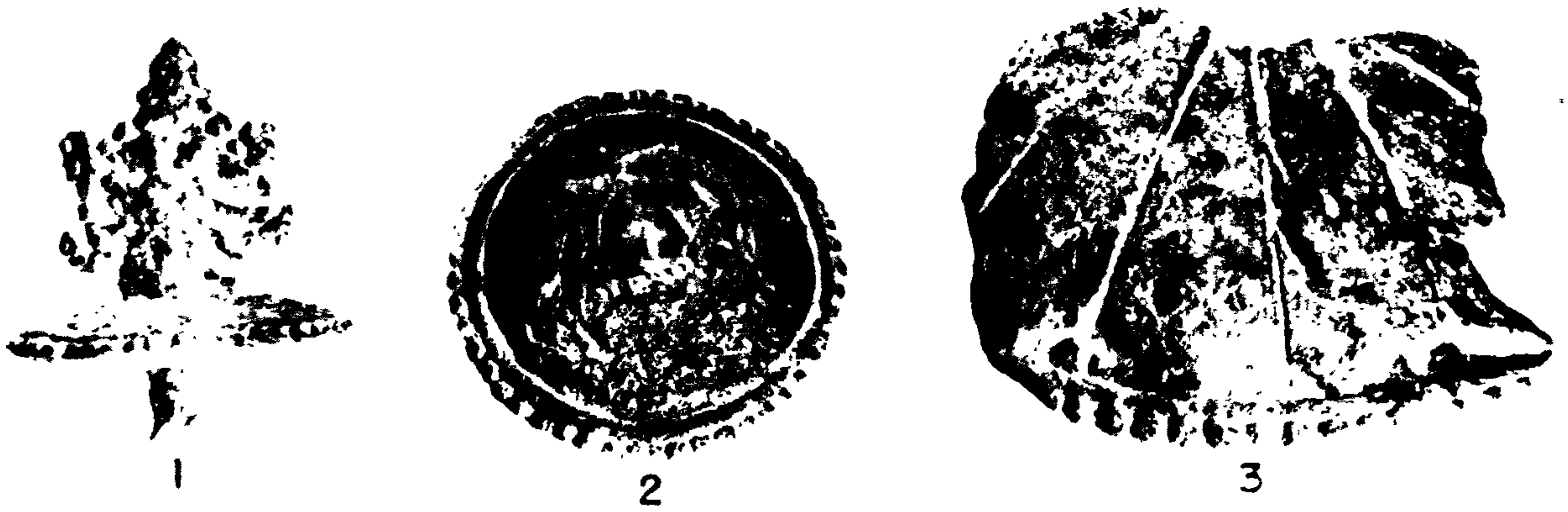
B. Ratnasambhava(?). See p. 370

A. Ratnasambhava(?). See p. 370

A Krishṇa-Yamari. See p. 371

B. Jambhala. See p. 371

PLATE CCXCVI



A. Umbrellas. See p. 372

B. Umbrellas: side view. See pp. 372 and 373

C. Umbrellas: top view. See pp. 372 and 373

PLATE CCXCVII

1

2

A. Umbrellas: side view. See p. 372

1

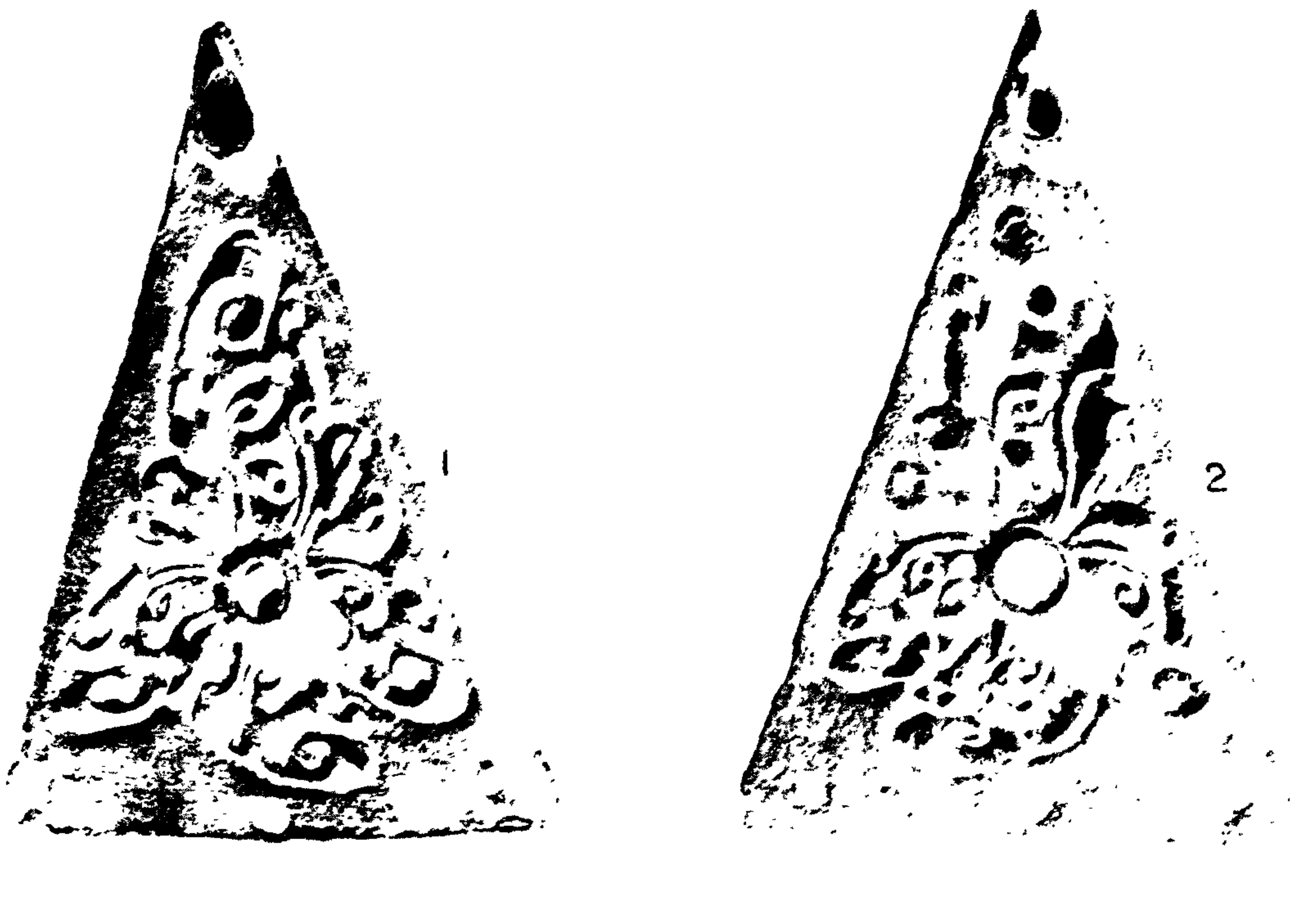
2

B. Umbrellas, top view. See p. 372

C. Inscribed band. See p. 376

PLATE CCXCVIII

A. Umbrellas. See pp. 372 and 373

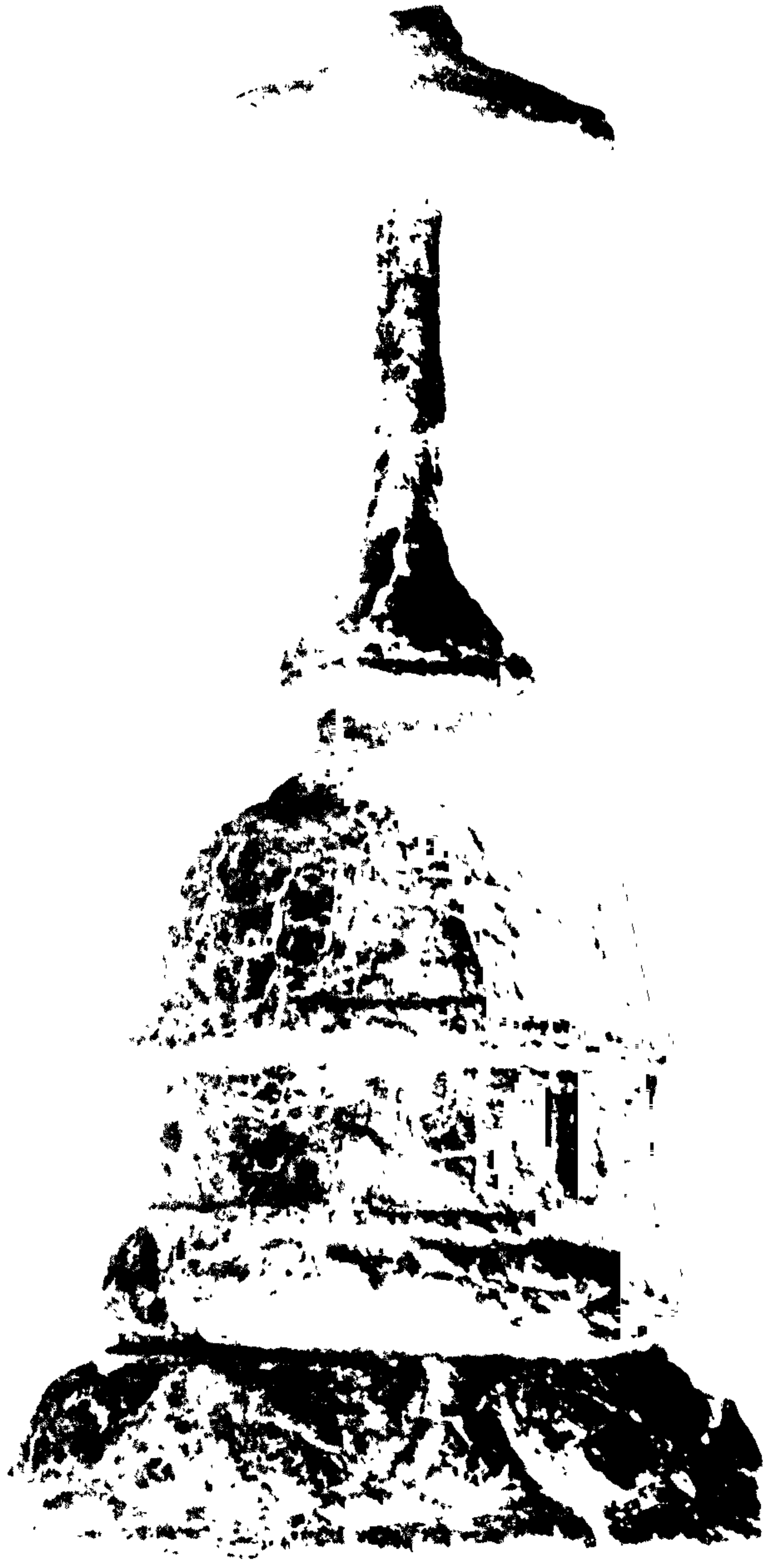


B. Triangular objects See p. 371

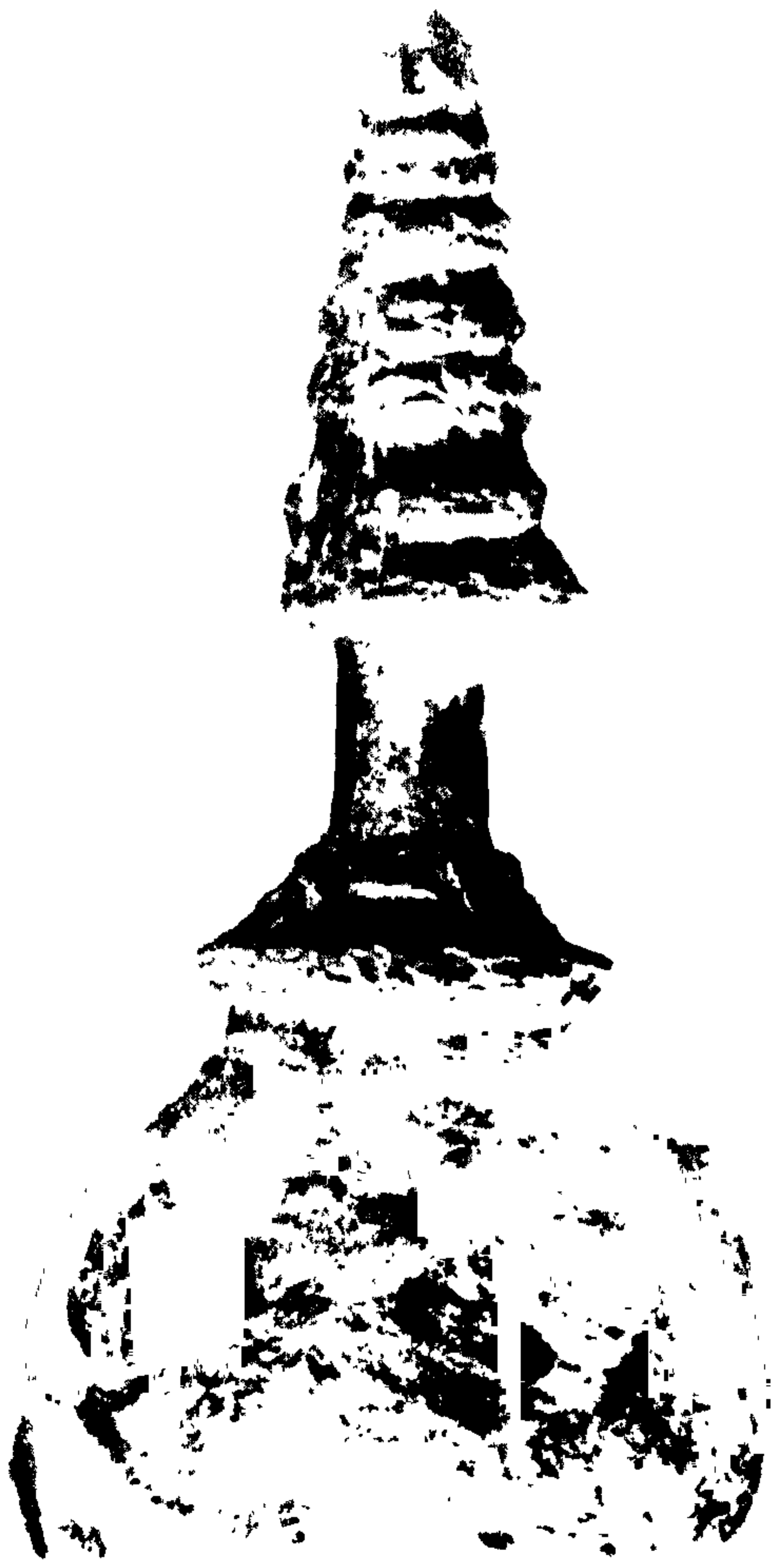
PLATE CCXCIX

A. Mañjuśrī. See p. 377

B. Bodhisattva. See p. 378



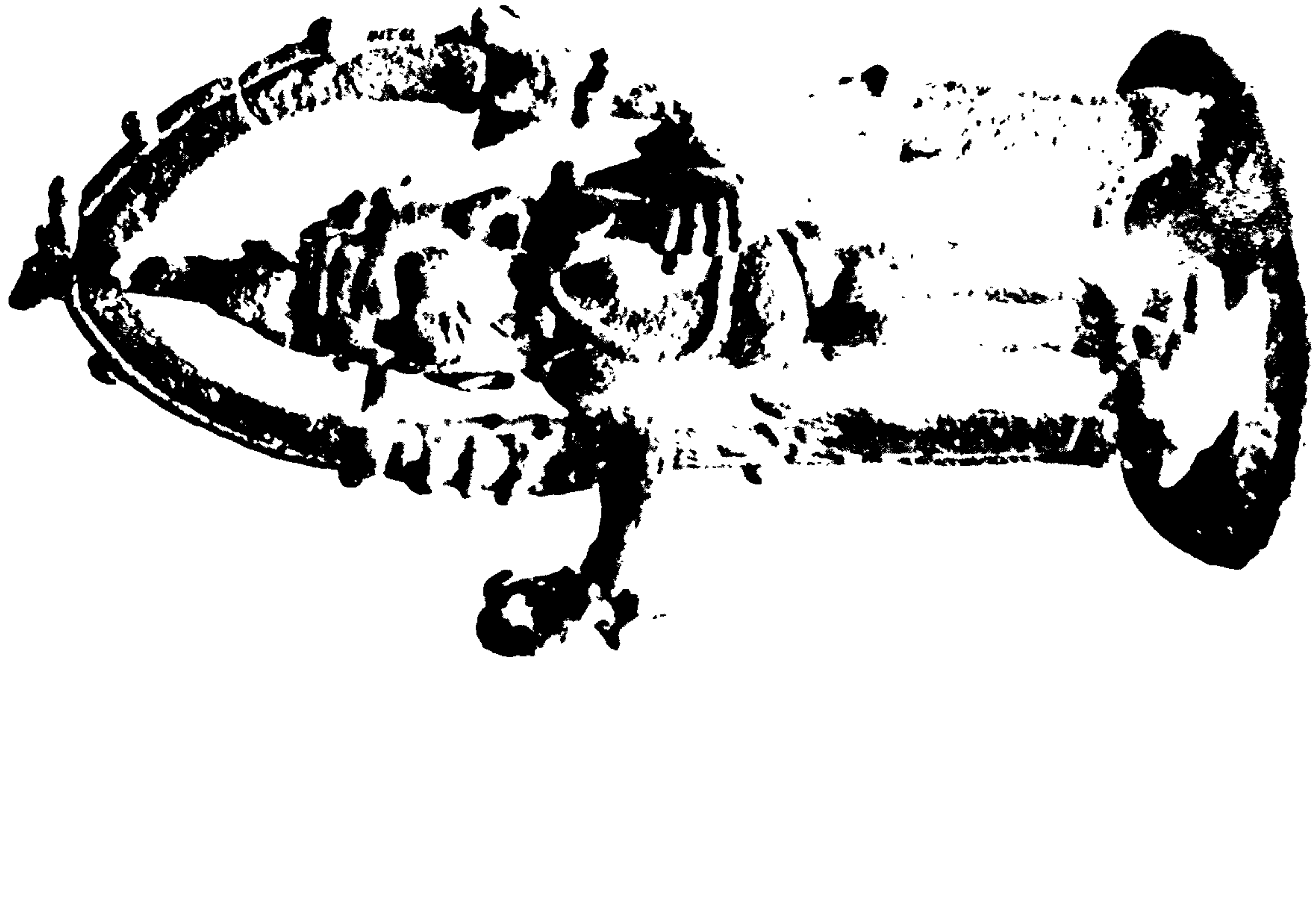
A. *Stūpa* See p 378



B. Upper part of a *stūpa*. See p. 378

PLATE CCCI

B. Devī. See pp. 353 and 379



A. Vishṇu. See pp. 353 and 379

PLATE CCCII

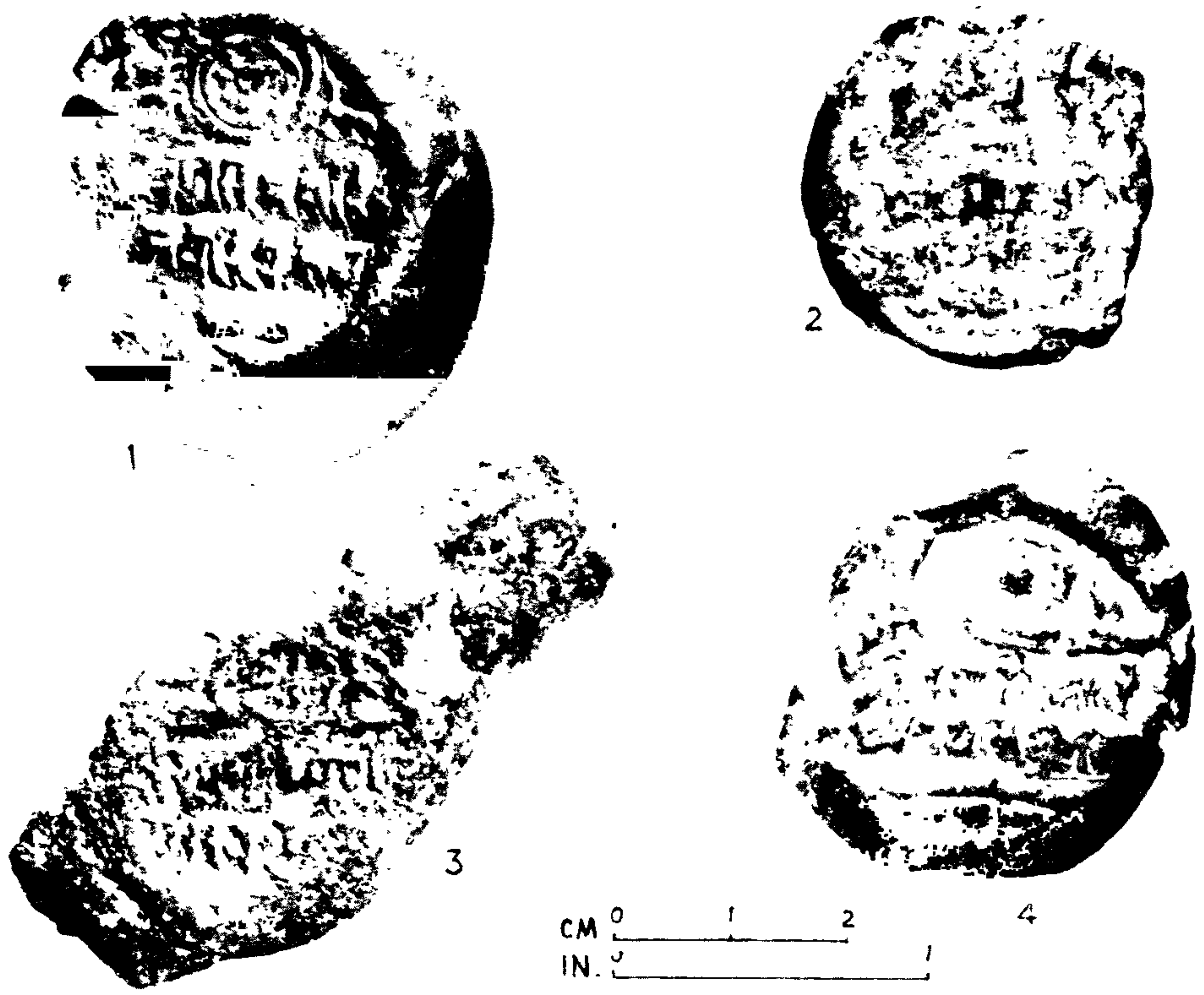
Sealings of Ratnagiri-mahāvihāra. See pp. 381, 382, 383, 384 and 399

PLATE CCCIII

Sealings and impressions of seals of Ratnagiri-mahāvihāra. See pp. 380, 381, 382, 383, 384 and 385

A. Sealings of Ratnagiri-mahāvihāra. See pp. 386, 387 and 399

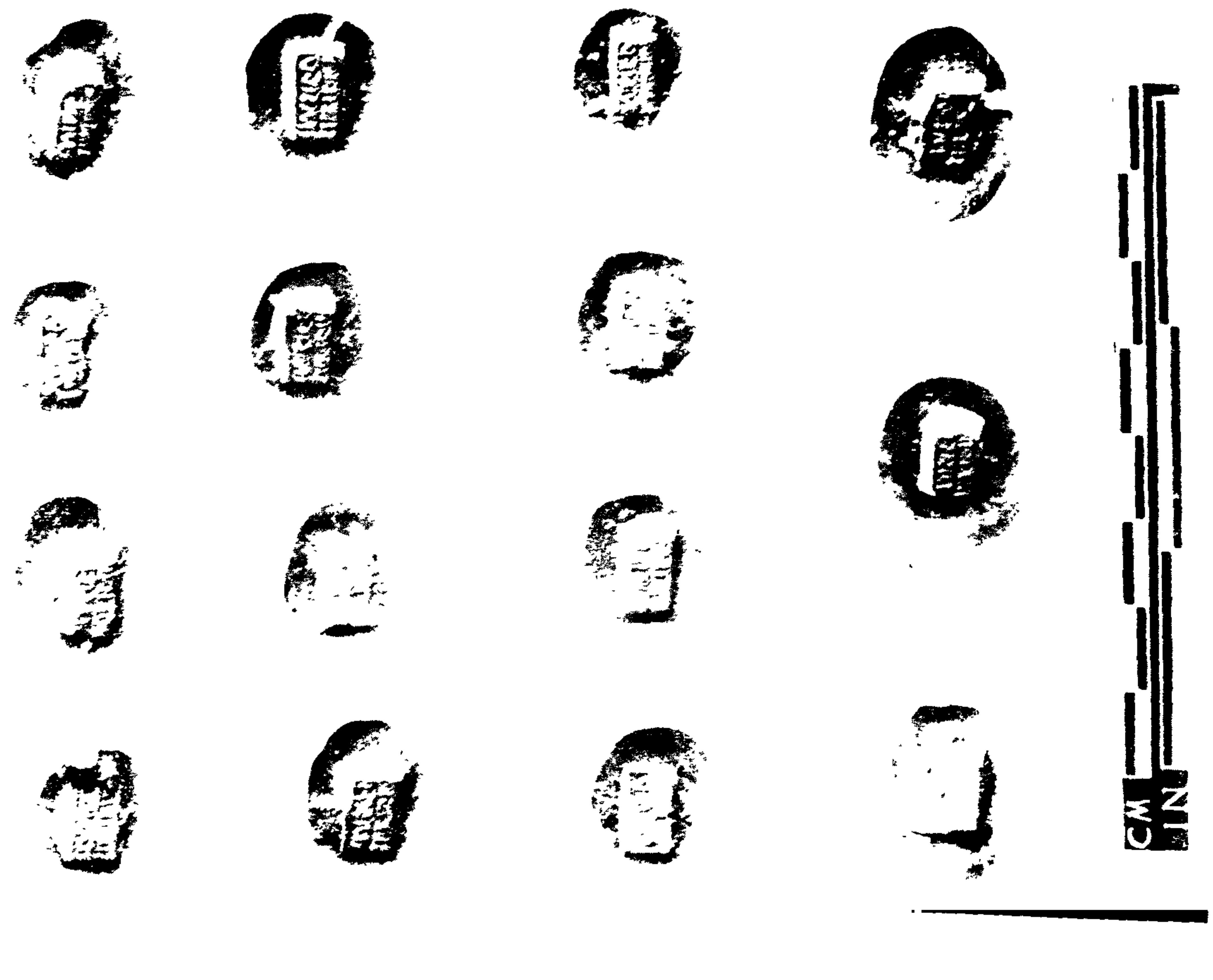
B. Sealings. See pp. 396, 400 and 401



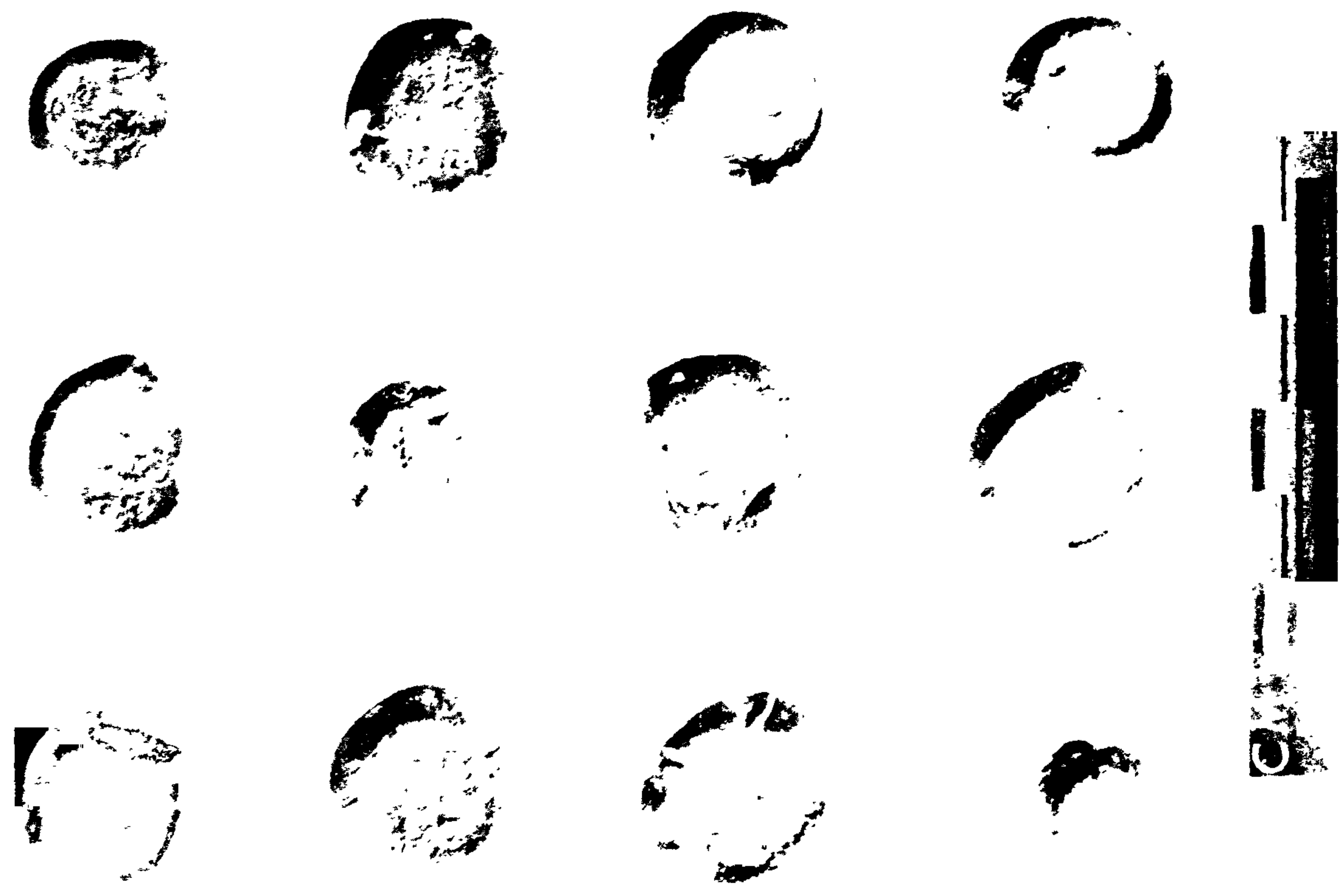
A. Sealings of Ratnagiri-mahāvihāra. See pp. 388, 389, 390 and 392

B. Sealings of Ratnagiri-mahāvihāra. See pp. 388, 389, 390, 391, 392, 393 and 394

PLATE CCCVI



A. Sealings. See p. 396

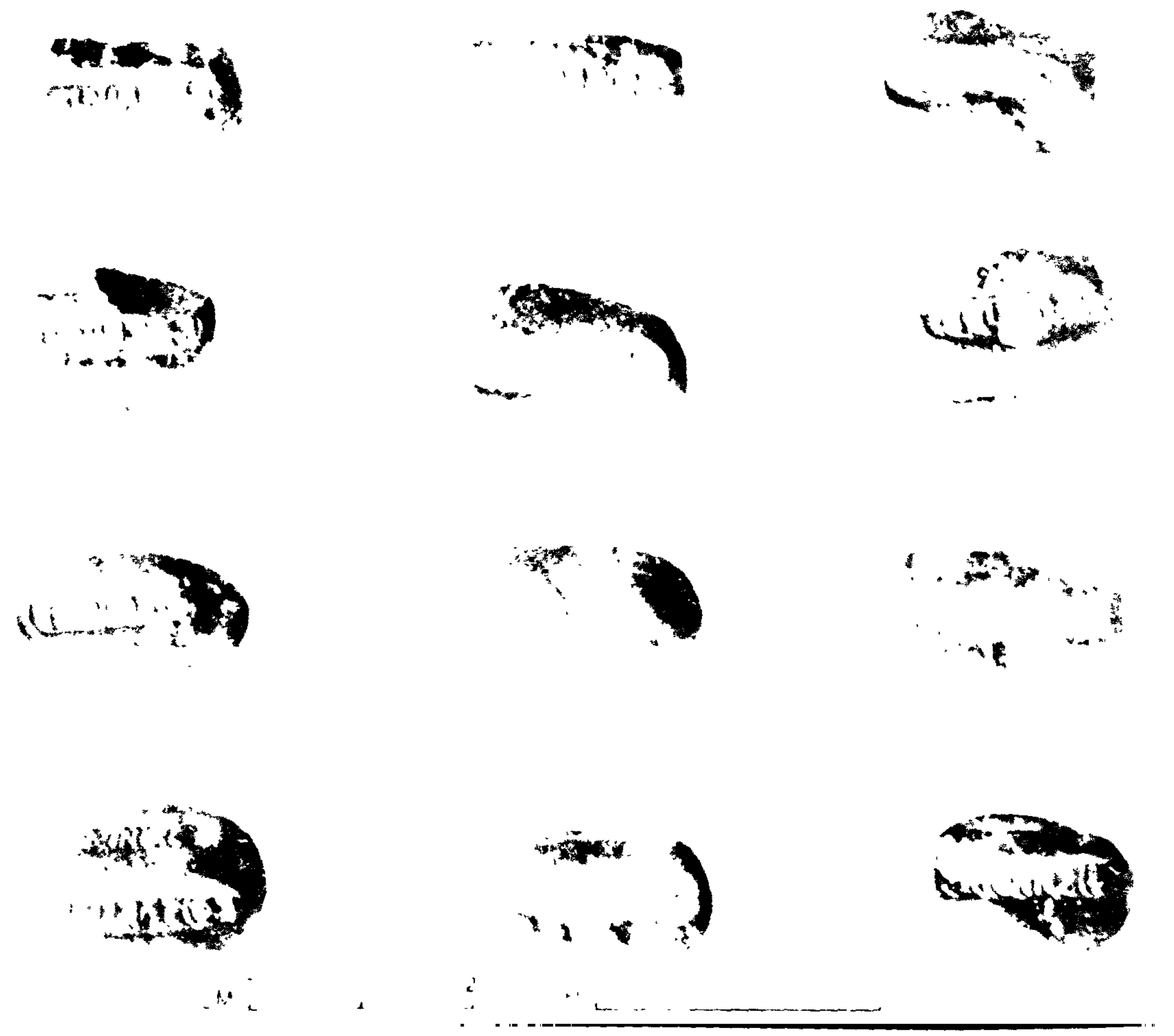


B. Sealings. See p. 397

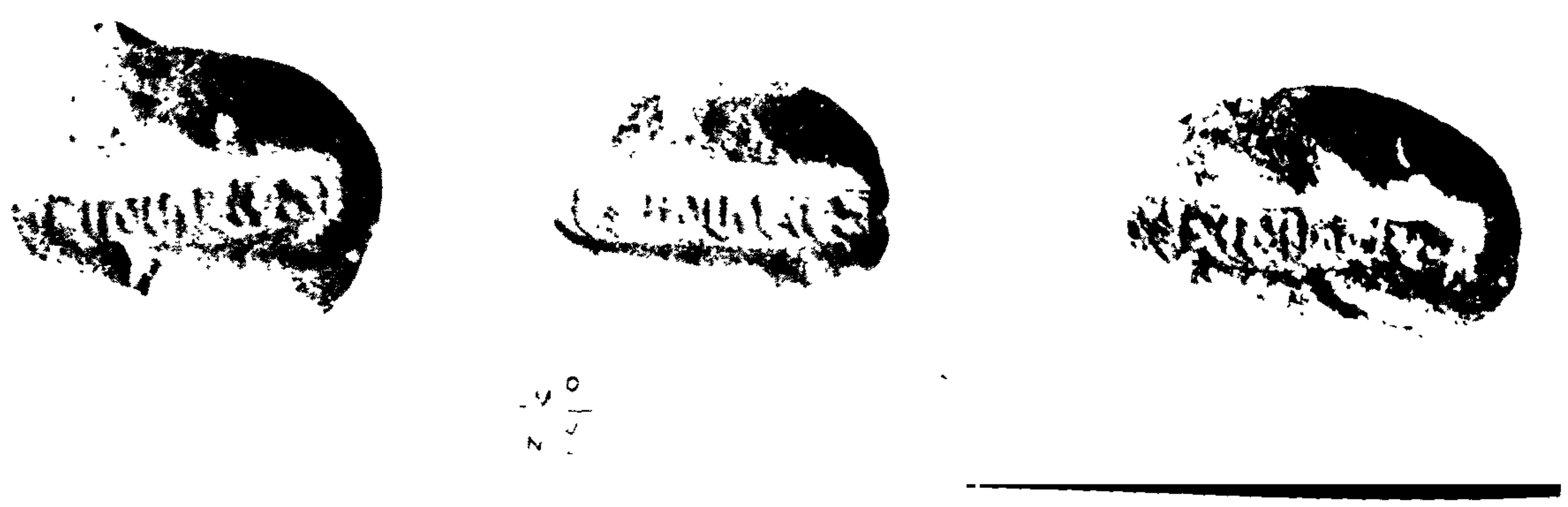
B. Sealings. See p. 398

A. Sealings. See p. 398

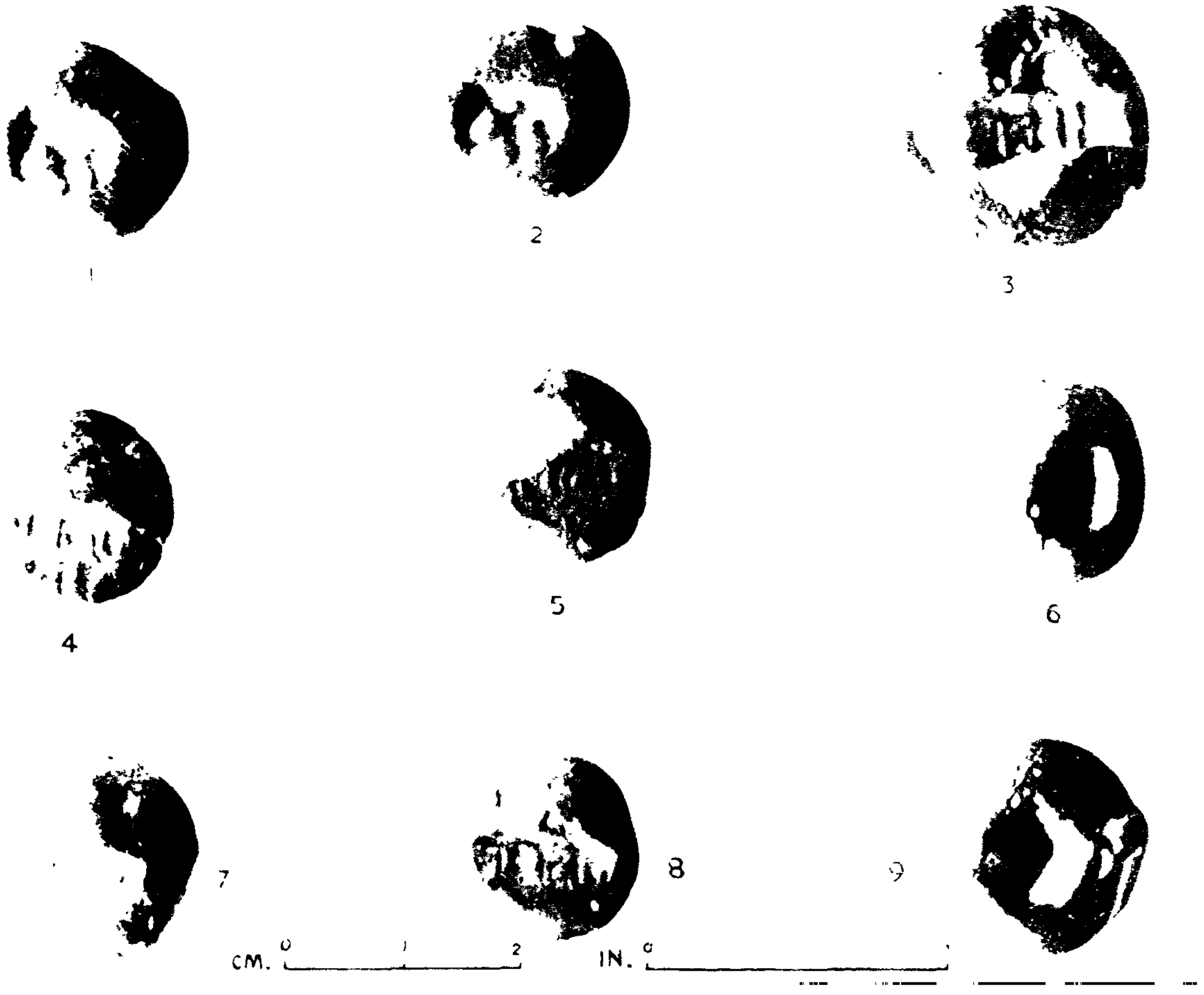
PLATE CCCVIII



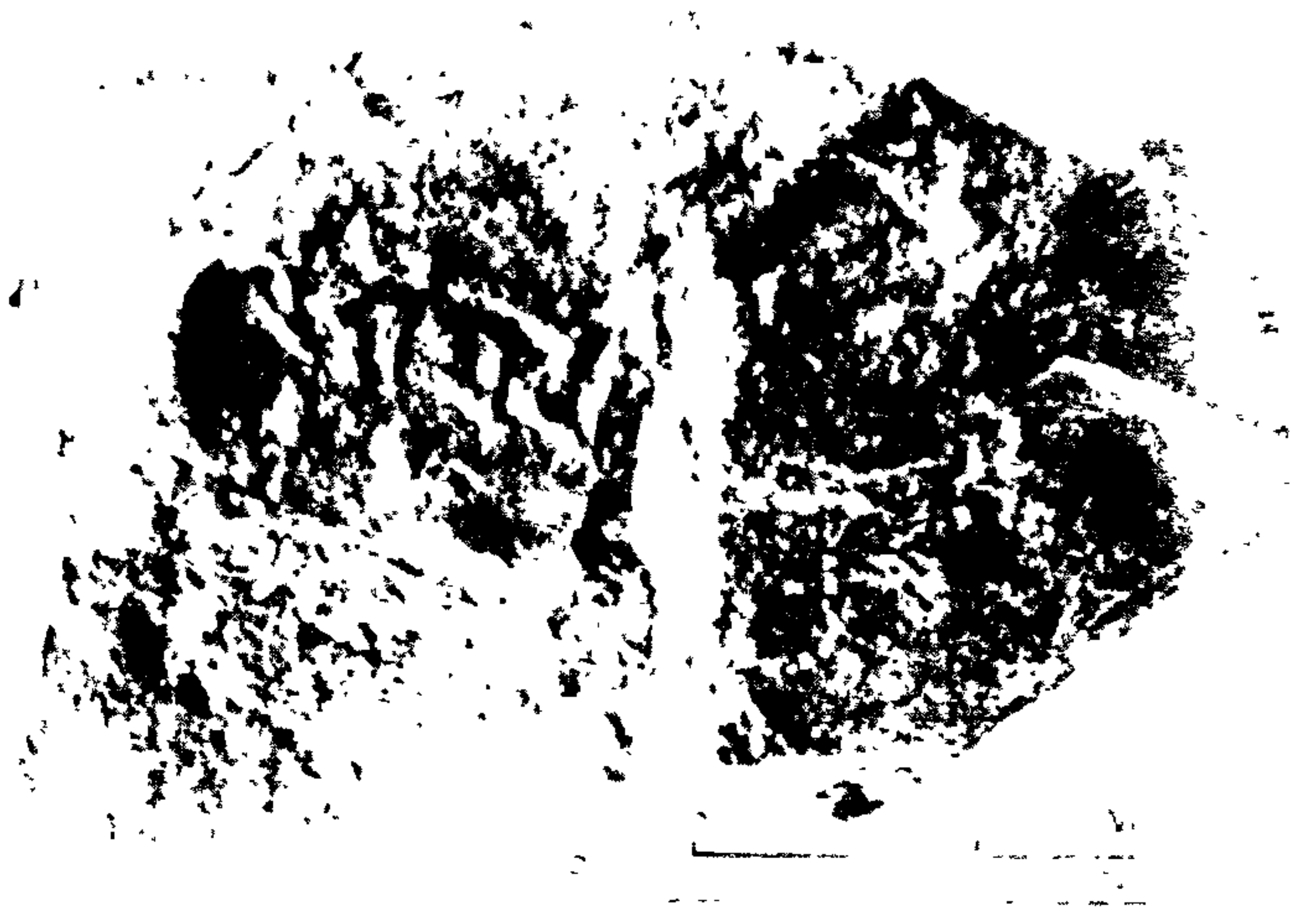
A. Sealings. See p. 397



B. Sealings. See p. 397



A. Sealings. See pp. 399 and 400

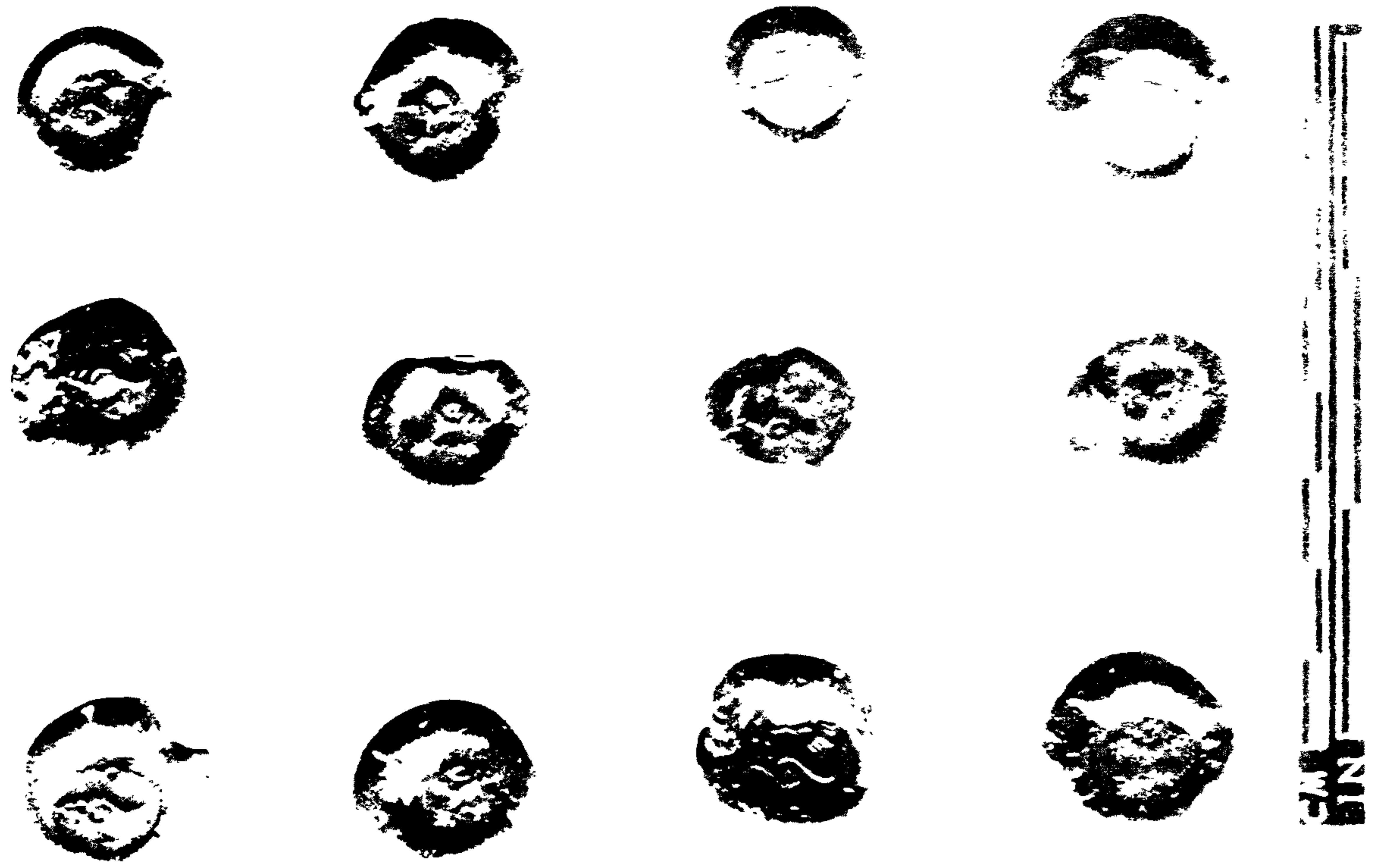


B. Seal-impression. See p. 405

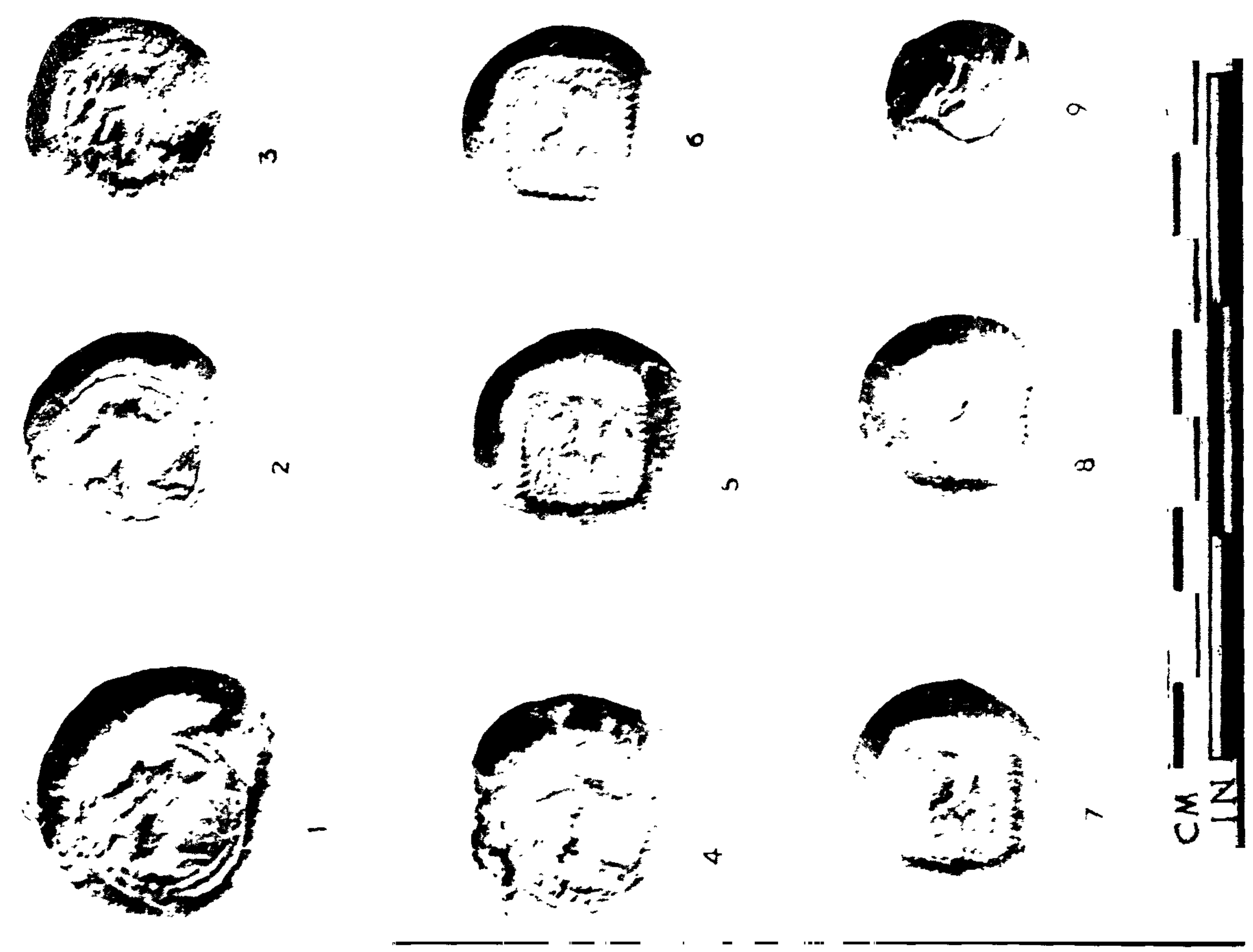
PLATE CCCX

A. Seal-impressions. See pp. 387, 388, 399 and 402

B. Sealing. See p. 405



B. Sealings. See p. 402



A. Sealings. See pp. 400 and 401

PLATE CCCXIV

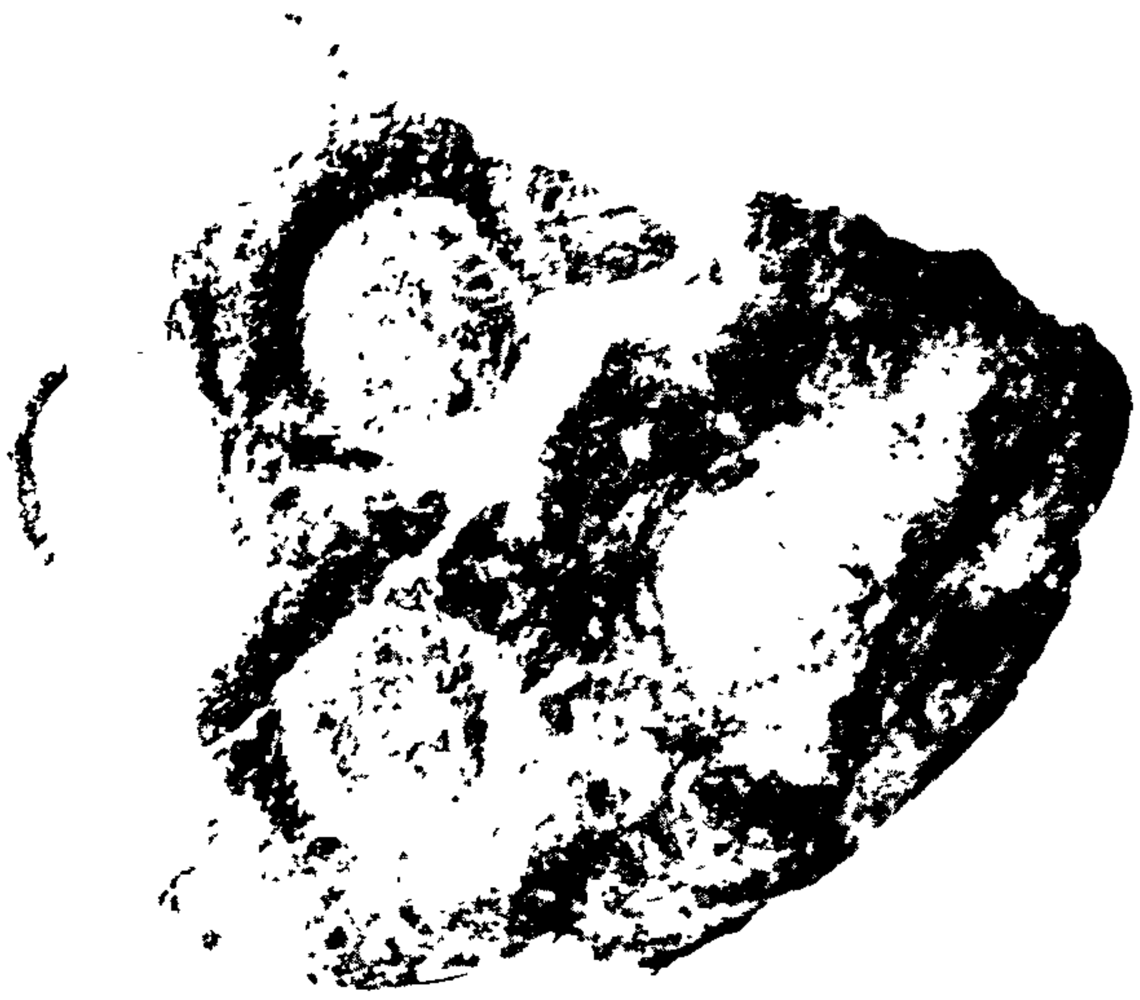
A. Sealings and seal-impressions See pp. 406, 407 and 408

B. Sealing See p. 406

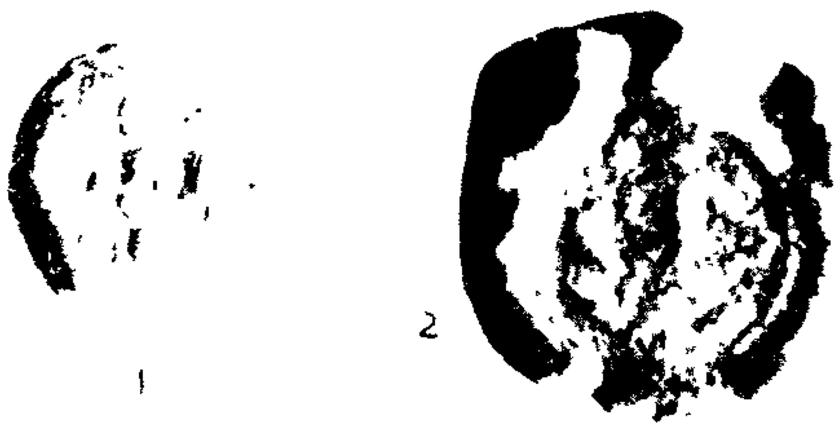
PLATE CCCXV

A. Sealing of Ratnagiri-mahāvihāra. See pp. 389 and 393

B. Seal-impressions. See p. 404



C. Seal-impressions. See p. 407



1 2

D. Sealings. See p. 408

E. Seal-impression. See p. 404

PLATE CCCXVI

Moulds and stamp (along with their impressions). See pp. 409 and 410

Pratītyasamutpāda-sūtra on two fragments (Reg. no. RTR-1, 597) of a khondalite slab. See pp. 113-16

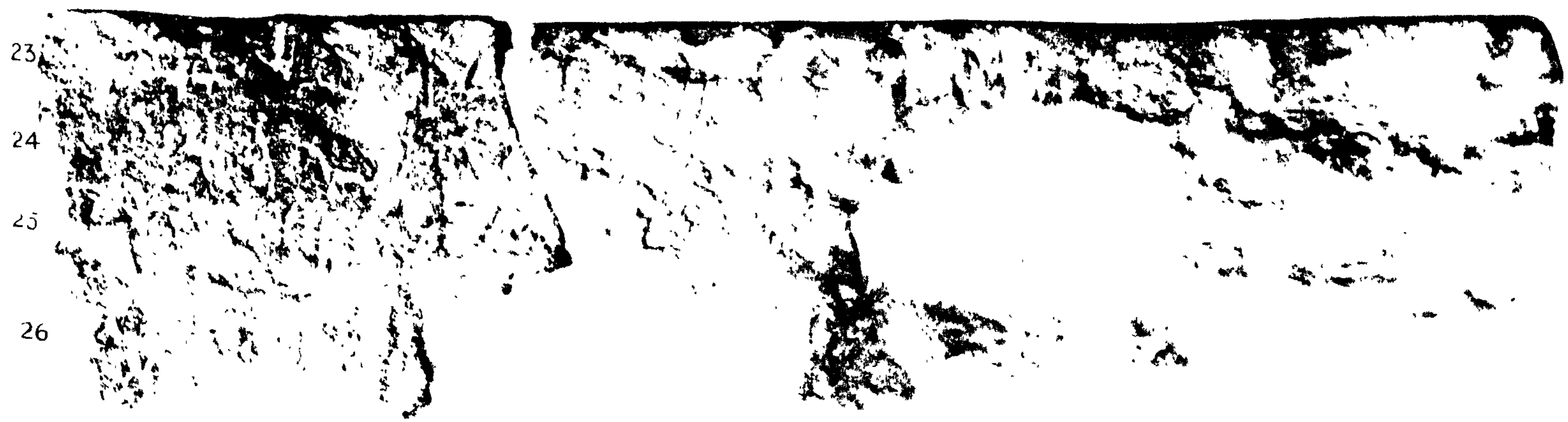
A

B

A and B. Two fragments (left one is Reg. no R I R-1, 598; right one is in the Indian Museum, Calcutta) of a khondalite slab bearing *Pratītyasamutpāda* [illegible] See [illegible]

PLATE CCCXIX

A

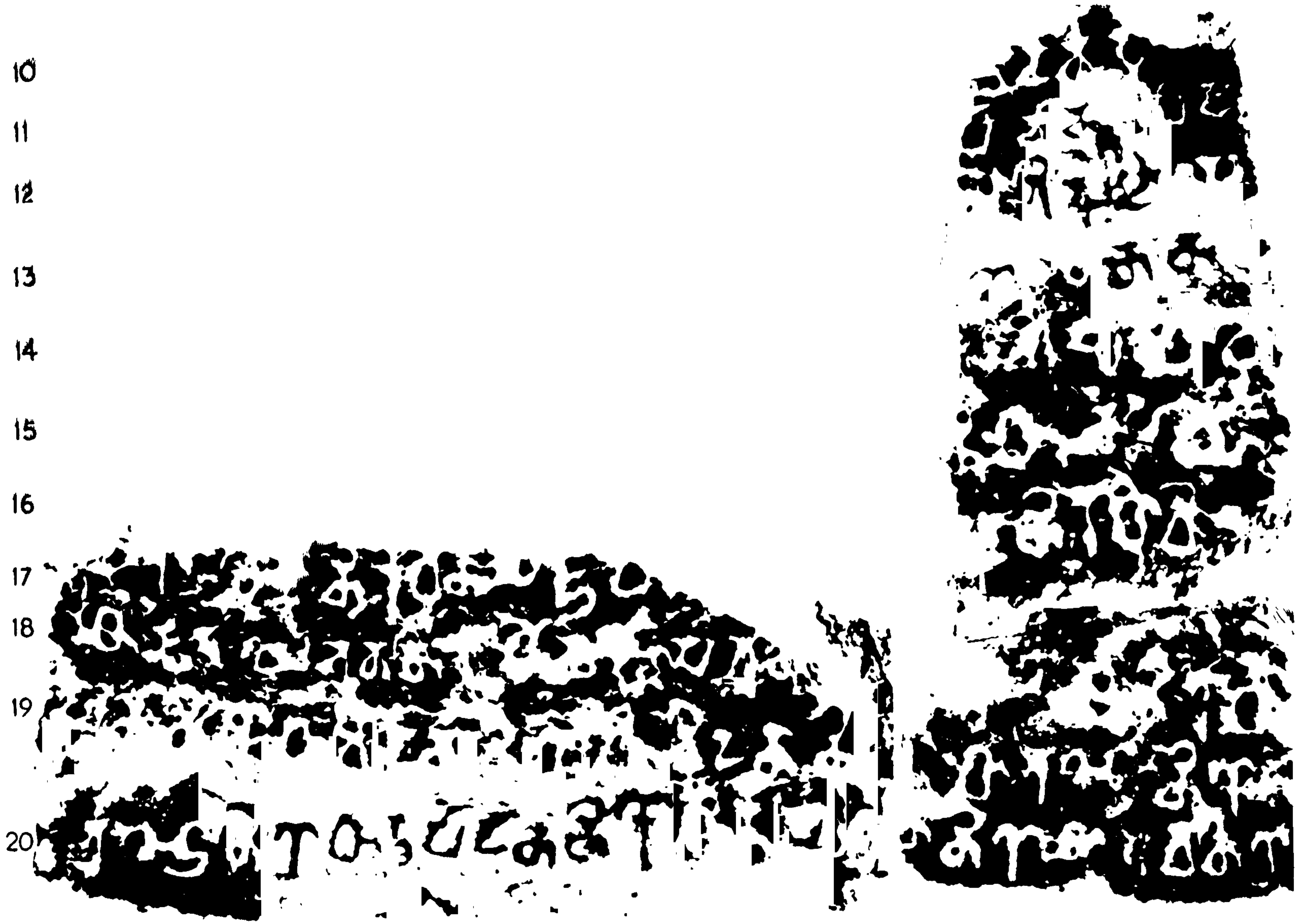


B

A and B. Two fragments (left one is Reg no. RTR-1, 598; right one is in the Indian Museum, Calcutta) of a kkhondalite slab bearing *Pratītyasamutpāda-sūtra*. See pp. 417, 419 and 420

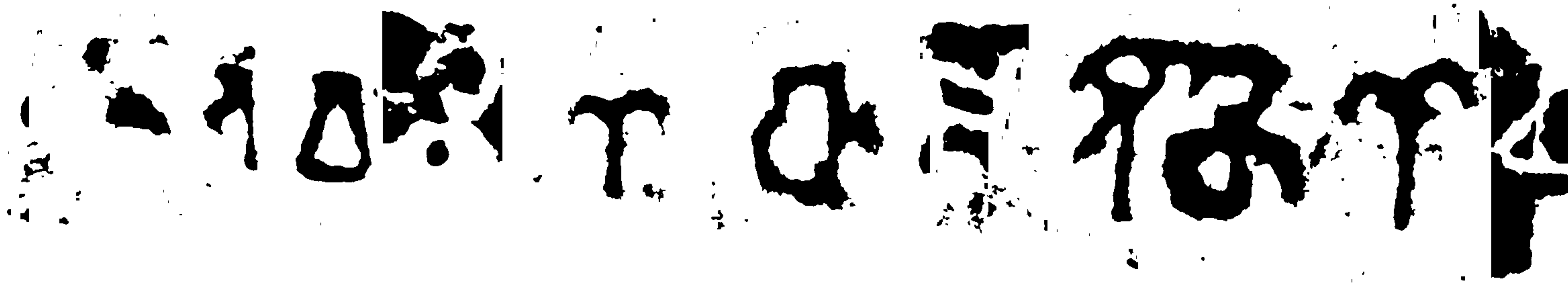
PLATE CCCXX

Pratītyasamutpāda-sūtra on three fragments (Reg. no. R TR-1, 627) of a khondalite slab. See pp. 420 and 421



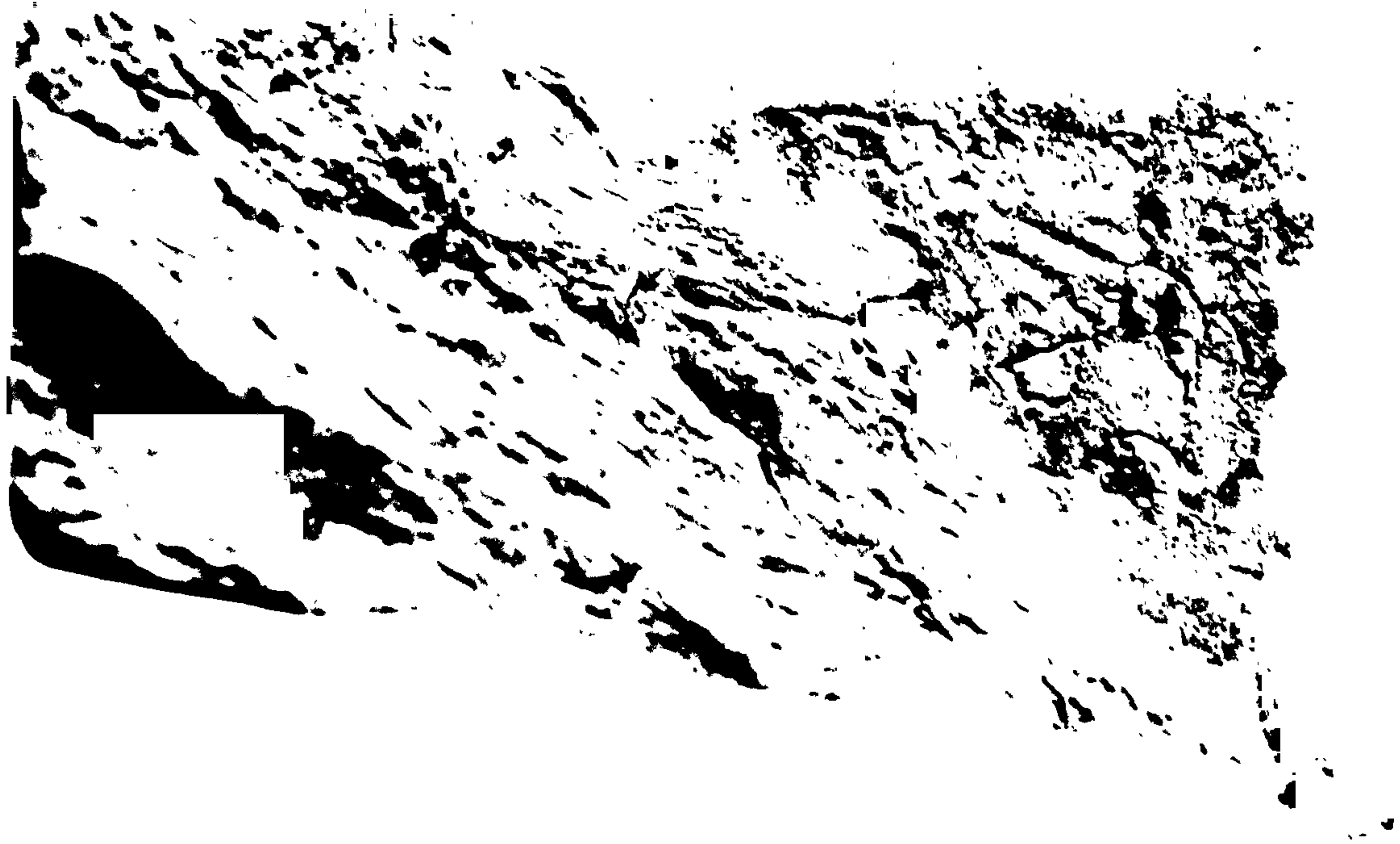
Pratītyasamutpāda-sūtra on three fragments (Reg. no. RTR-1, 627) of a khondalite slab. See pp. 420-22

21



A. Inscription along the edge of Reg. no. RTR-1, 627. See pp. 420-22

B. Inscription on the edge of Reg. no. RTR-1, 627. See pp. 420-22



C. Damaged edge of the inscribed slab from Ratnagiri, now in the Indian Museum, Calcutta. See pp. 117 and 120

A. Akshobhya. See p. 123

B. Buddha in *dhyāna-mudrā*. See p. 124

PLATE CCCXXIV

A. Buddha in *bhūmisparśa-mudrā*. See p. 125

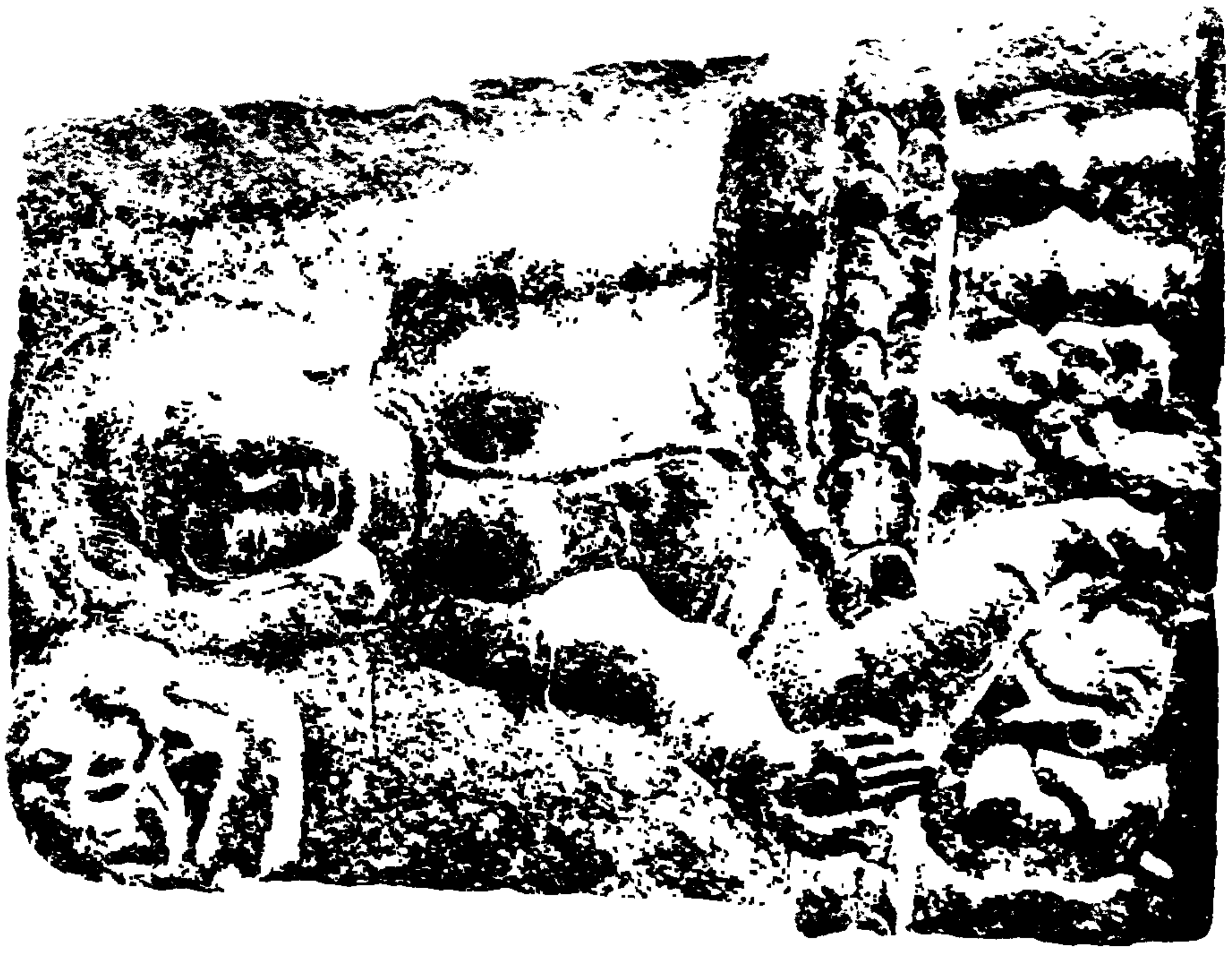
B. Avalokiteśvara. See p. 126

PLATE CCCXXV

A. Buddha in *bhūmisparśa mudrā*. See p. 427

B. Ashṭa-mahābhaya-Tārā. See p. 428

PLATE CCCXXVI



B Tārā. See p. 128

A Avalokiteśvara. See p. 128

PLATE CCCXXVII

A. Sambara. See p. 429

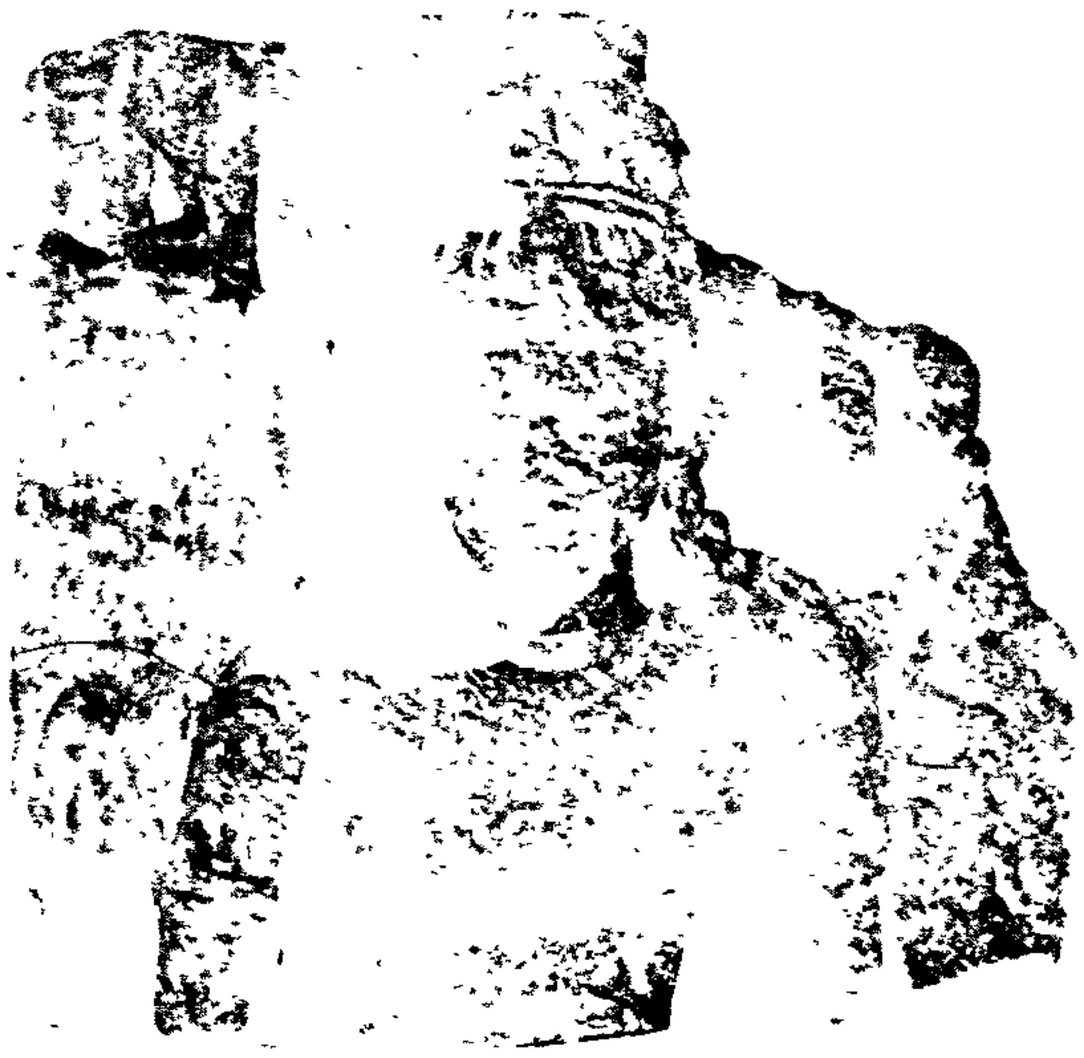
B. Six-armed image. See p. 431

PLATE CCCXXVIII

B. Avalokiteśvara. See p. 132

A. Jaṭāmukuṭa-Lokeśvara. See p. 131

PLATE CCCXXIX



A. Bust of Avalokiteśvara. See p. 432

B. Buddha in *bhūmisparśa-mudrā*.
See p. 433

PLATE CCCXXX

A. Head of Buddha. See p. 131

B. Head of Buddha. See p. 131

C. Head of Buddha. See p. 131

A. Jaṭāmukuṭa-Lokeśvara. See p. 131

B. Khasarpaṇa. See p. 135

PLATE CCCXXXII

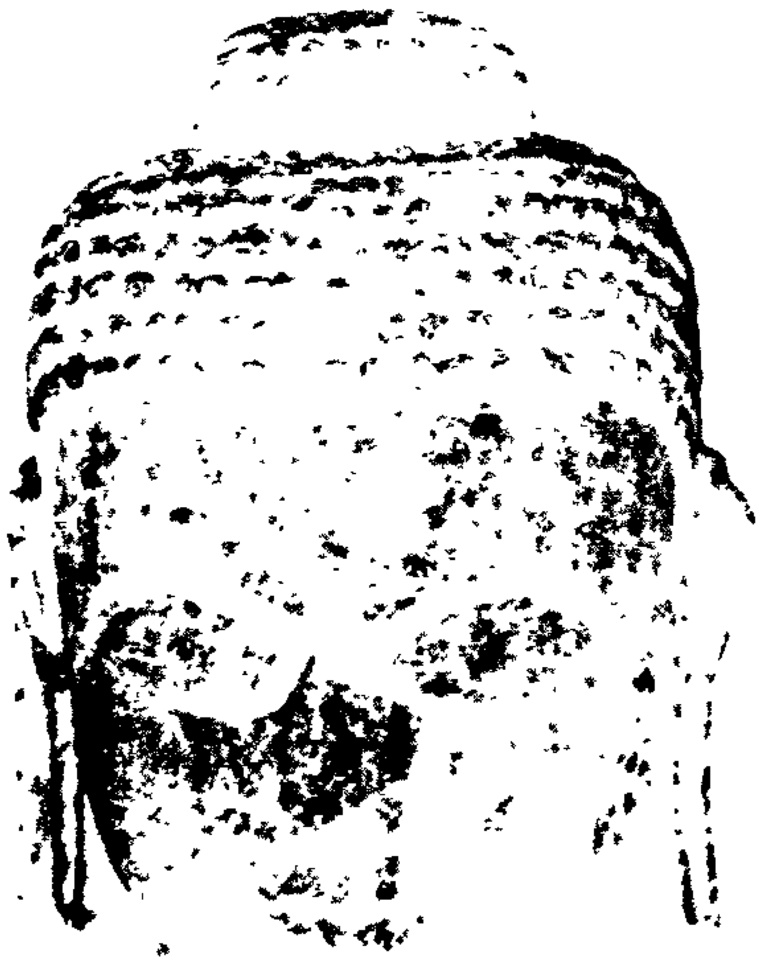
A. Mañjuśrī. See p. 136

B. Mañjuvara or Mañjughosha. See p. 137

PLATE CCCXXXIII

A. Maitreya (?). See p. 452

B. Six-armed image. See p. 437



C. Head of Buddha. See p. 438

D. Buddha in *bhūmisparśa-mudrā*. See p. 438

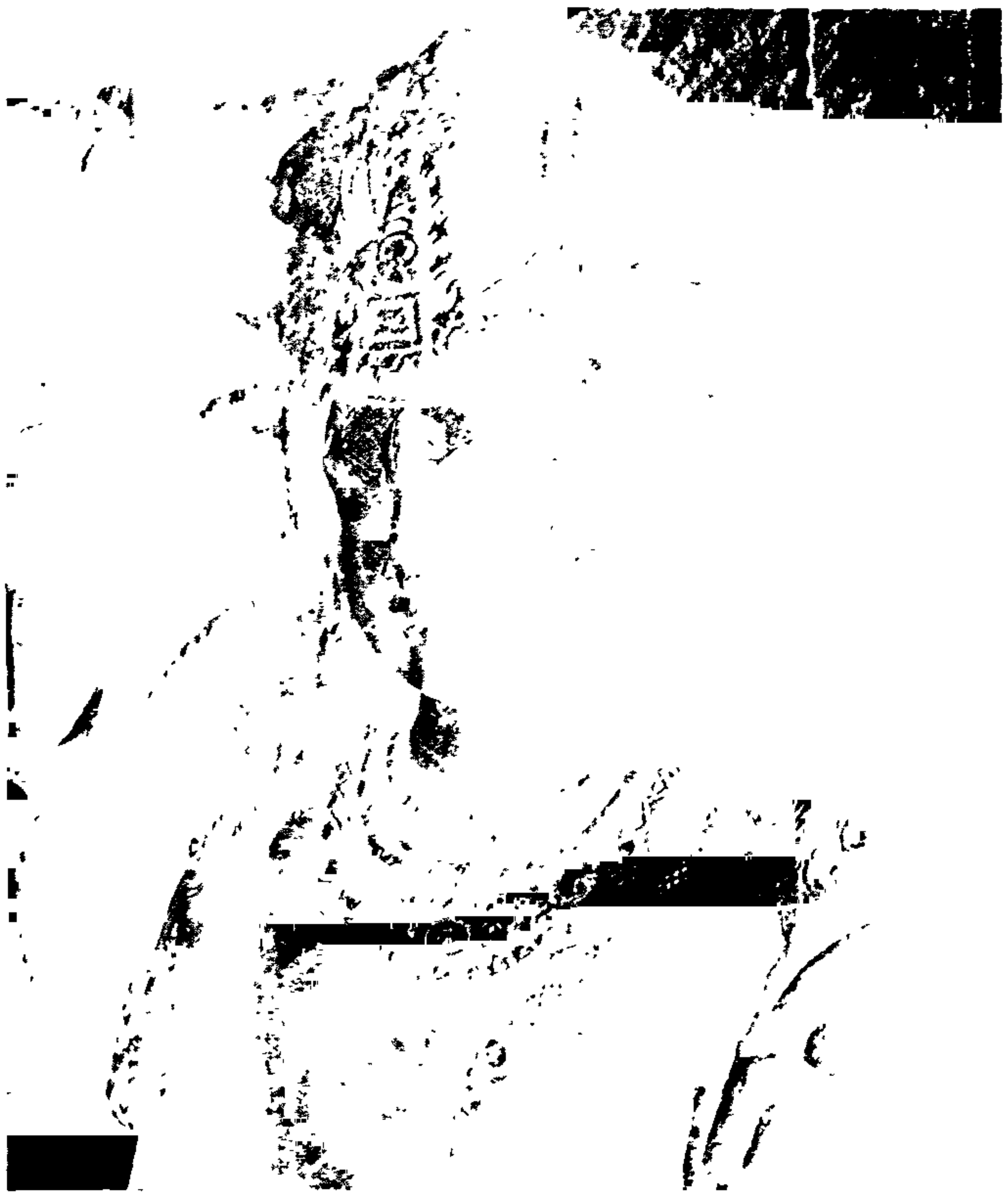
PLATE CCCXXXIV

A. Avalokiteśvara. See p. 139

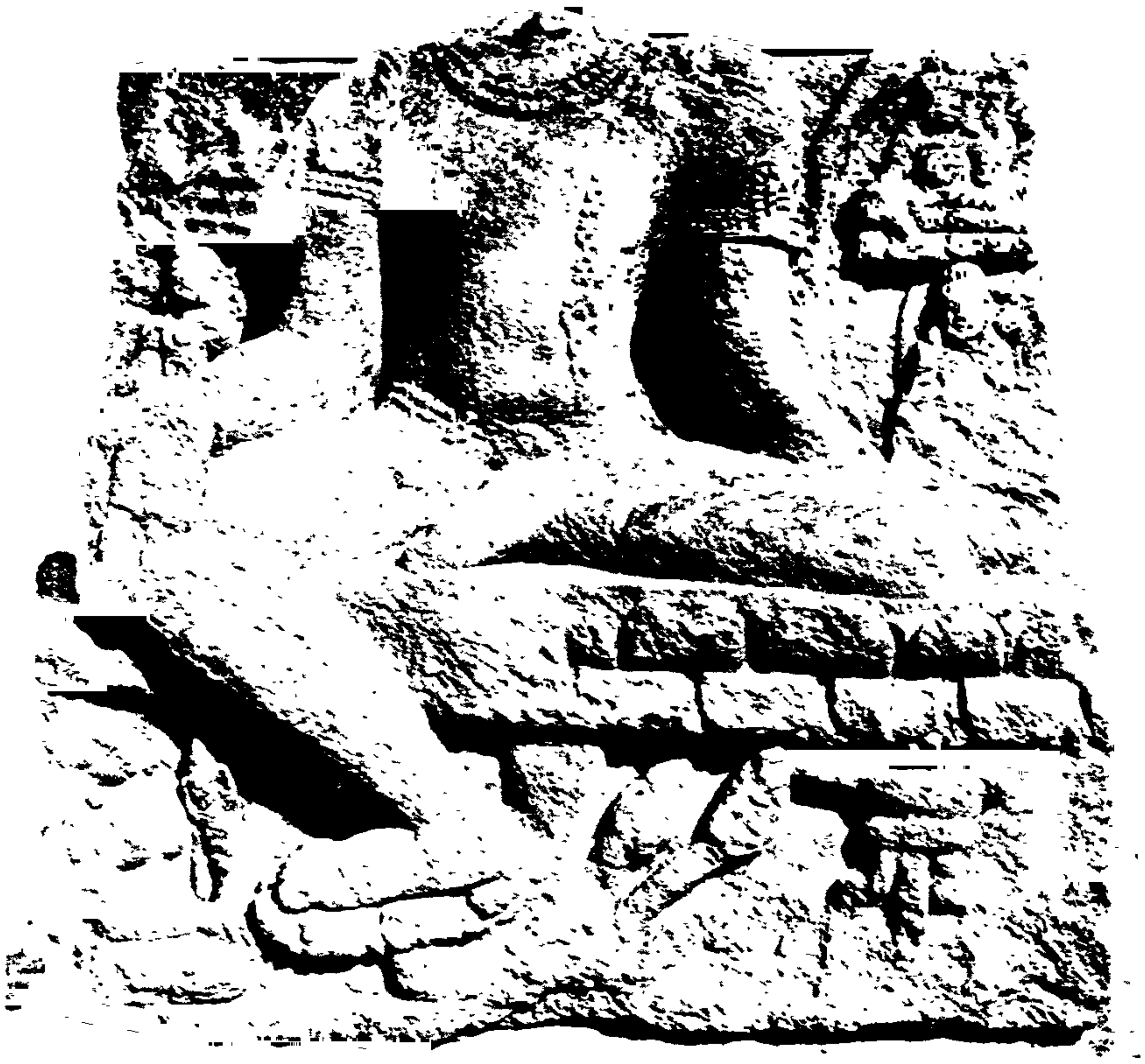
B. Avalokiteśvara. See p. 140

C. Avalokiteśvara. See p. 141

PLATE CCCXXXV



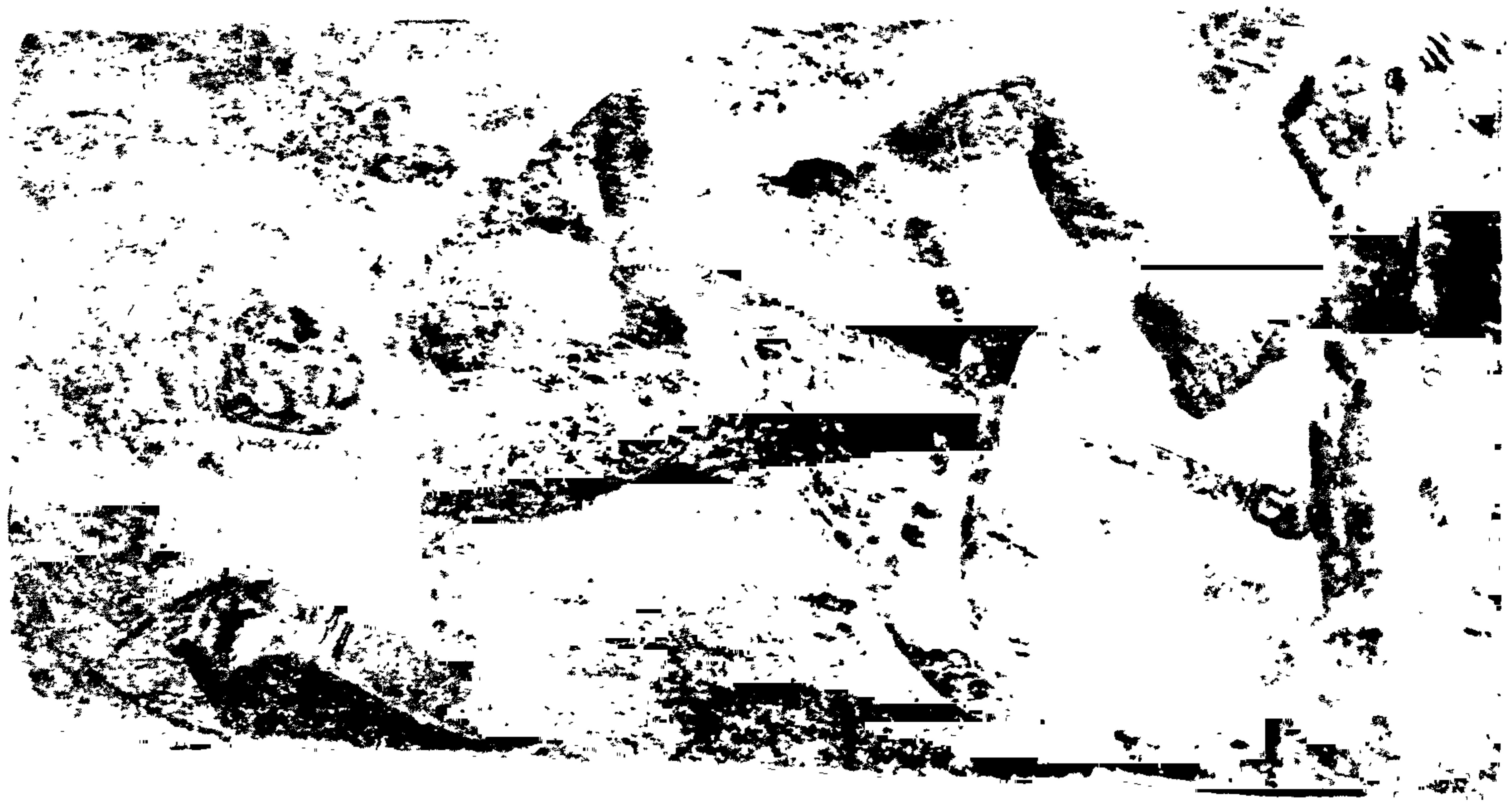
A. Avalokiteśvara. See p. 441



B. Lokanātha(?). See p. 442

PLATE CCCXXXVI

A. Mañjuśrī. See p. 142



B. Heruka. See p. 143

A. Tārā. See p. 113

B. Ashṭa-mahābhaya-Tārā. See p. 111

PLATE CCCXXXVIII

A. Tārā(?). See p. 445

B. Vasudhārā(?). See p. 446

PLATE CCCXXXIX

A. Avalokiteśvara. See p. 446

B. Avalokiteśvara. See p. 447

PLATE CCCXL

Avalokiteśvara. See p. 148

A. Buddha. See p. 449

B. Avalokiteśvara. See p. 450

PLATE CCCXLII

A. Avalokiteśvara(?) See p. 451

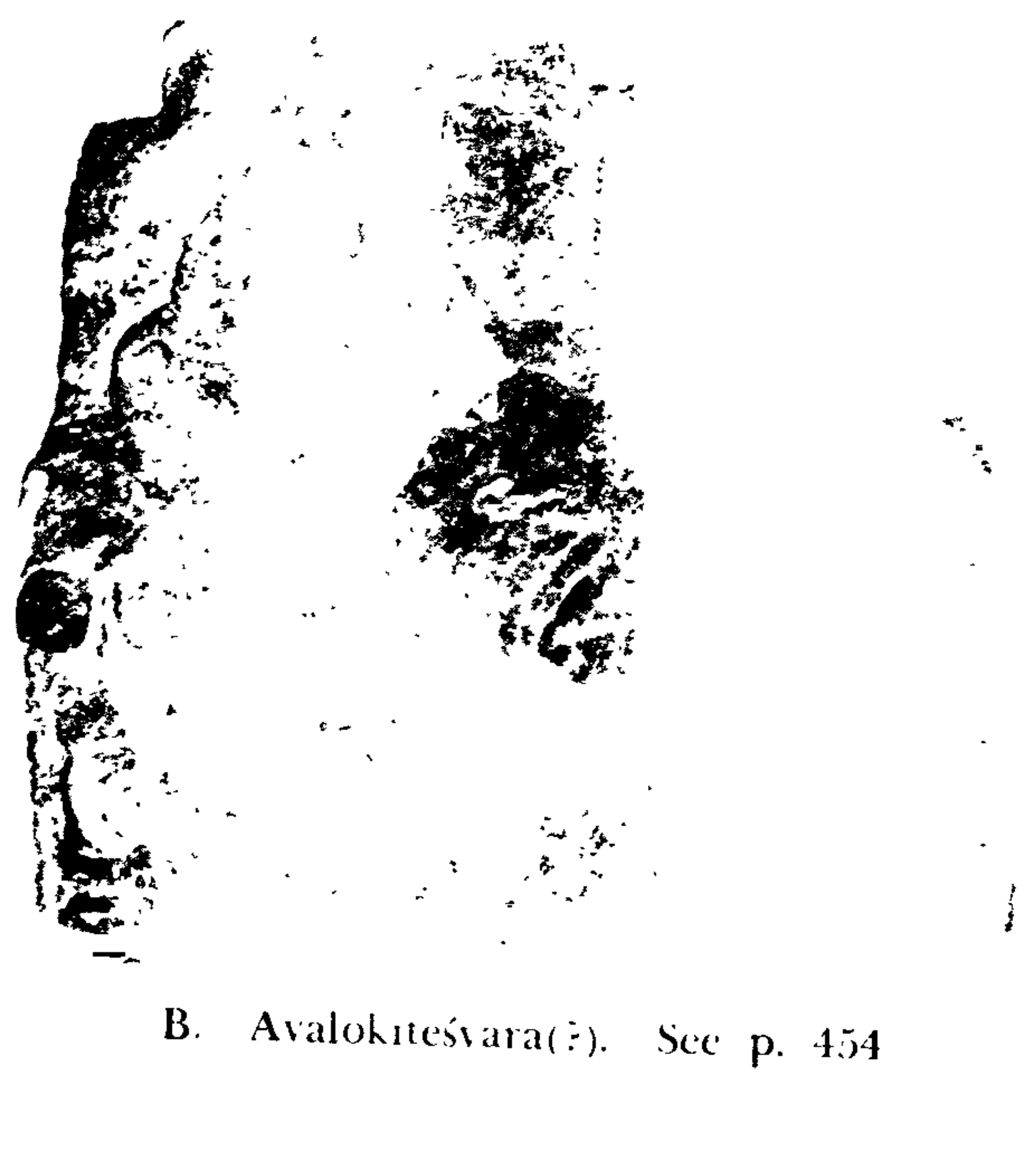
B. Head of Jambhala. See p. 453

A. Bust of Mañjuśrī. See p. 451

B. Lower part of an image. See p. 453

PLATE CCCXLIV

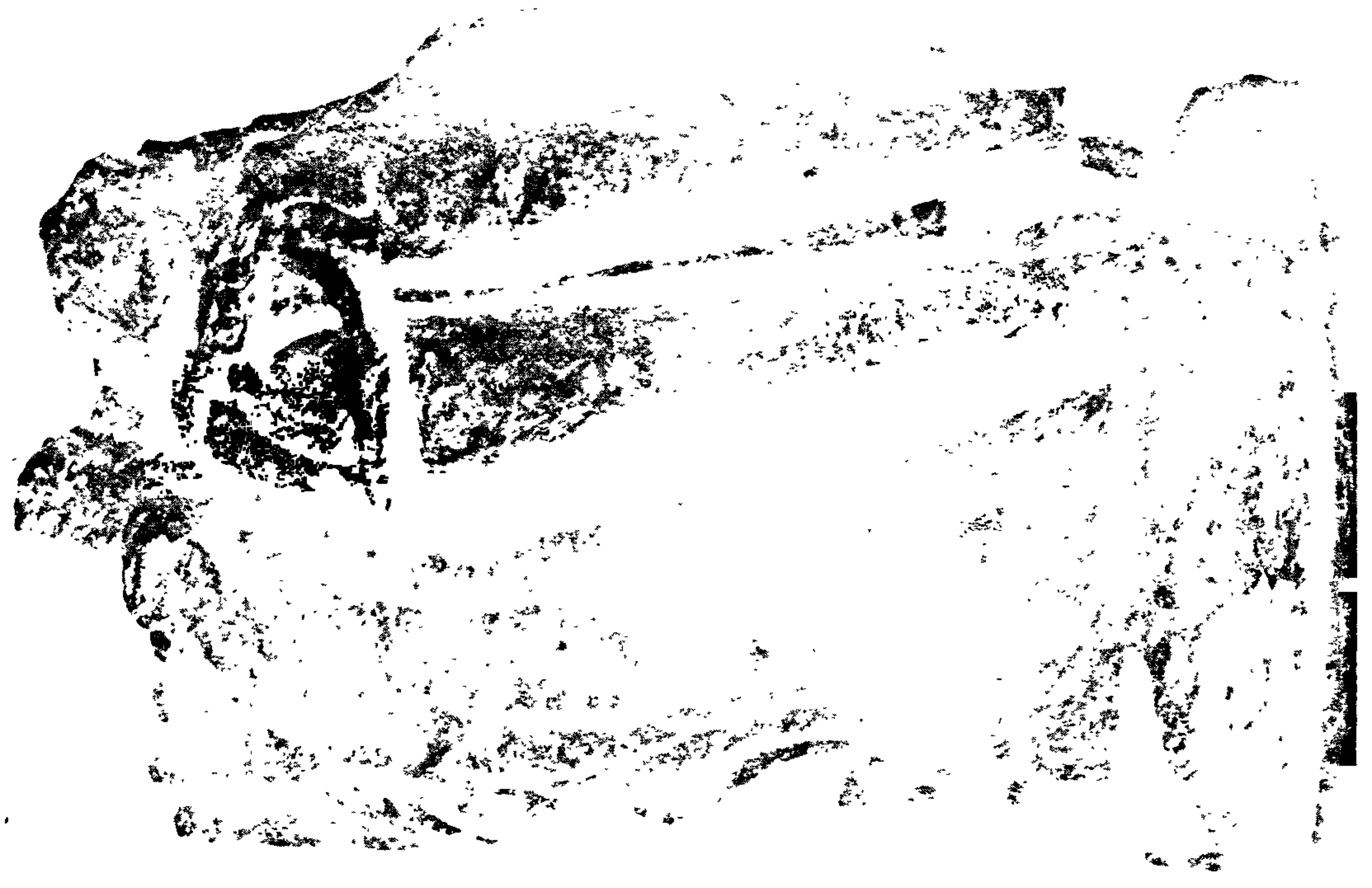
A. Tārā(?). See p. 453



B. Avalokiteśvara(?). See p. 454

PLATE CCCXLV

A. Ārya-Sarasvatī(?). See p. 154



B. Bodhisattva. See p. 155

PLATE CCCXLVI

A. Bodhisattva. See p. 455

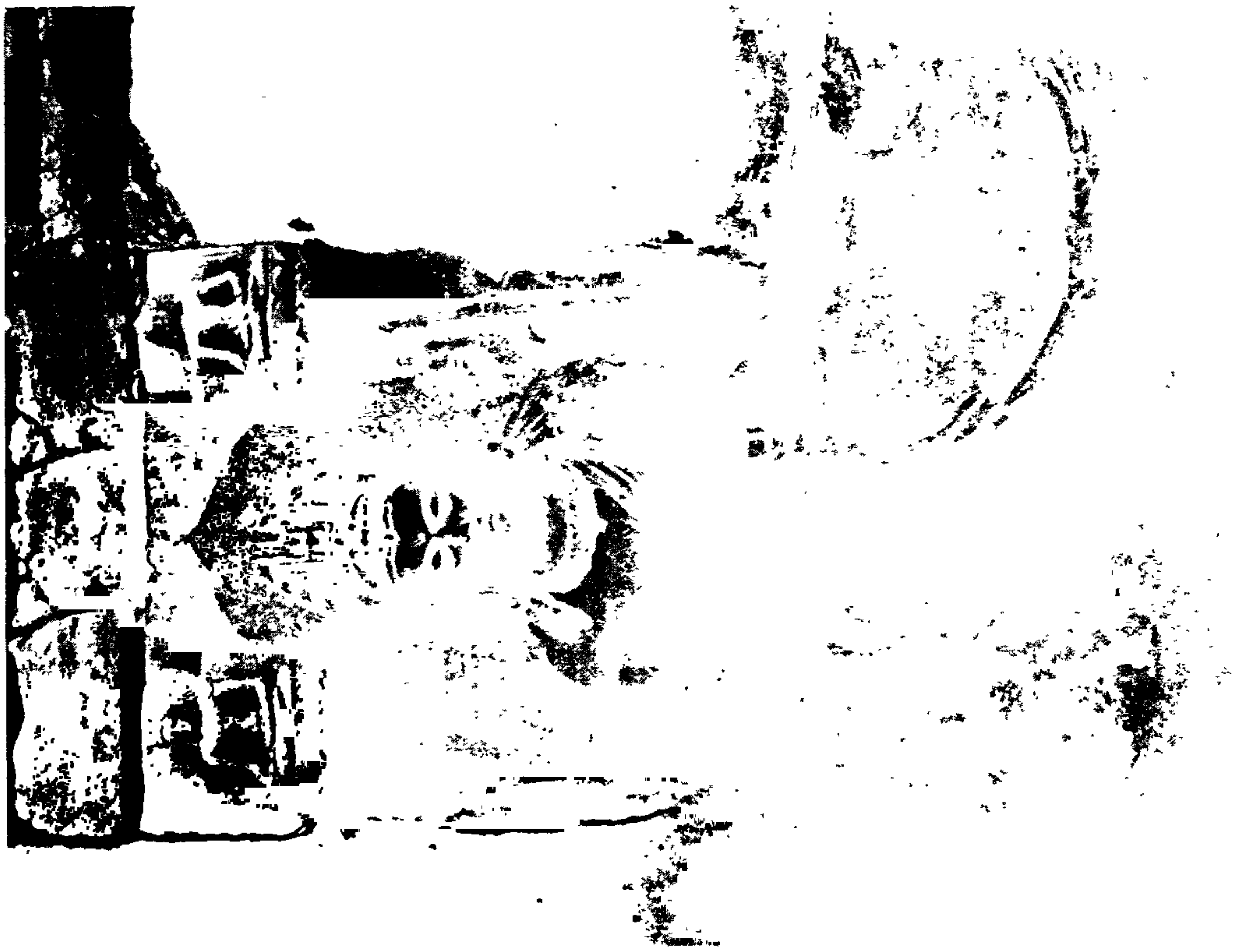
B. Head of Buddha. See p. 455

PLATE CCCXLVII

A. Buddha in *vara-mudrā*. See p. 456

B. Buddha in *bhūmisparśa-mudrā*. See p. 458

PLATE CCCXLVIII

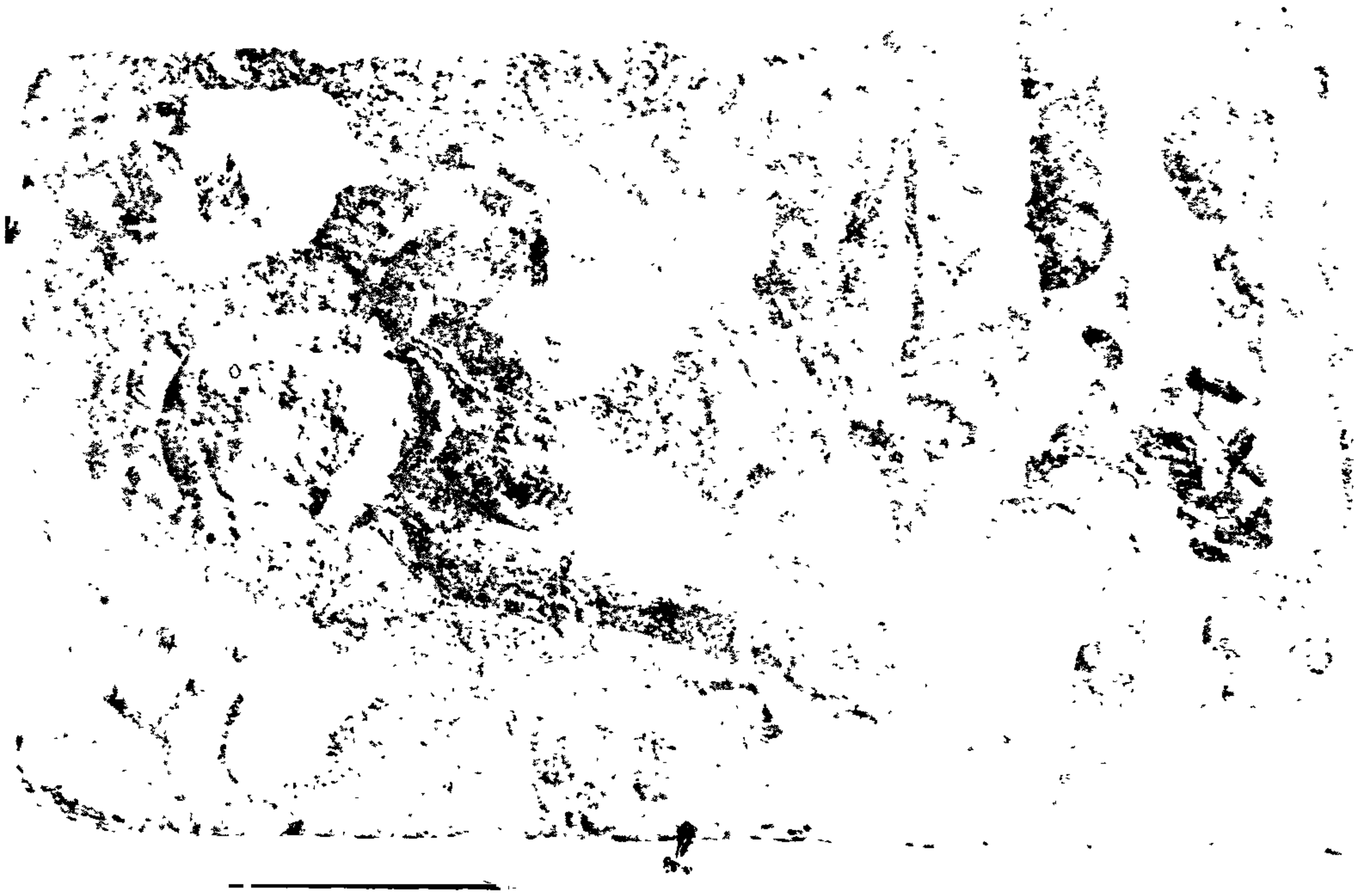


B. Avalokiteśvara. See p. 158

A. Avalokiteśvara. See p. 158

PLATE CCCXLIX

B. Head of a Bodhisattva. See p. 159



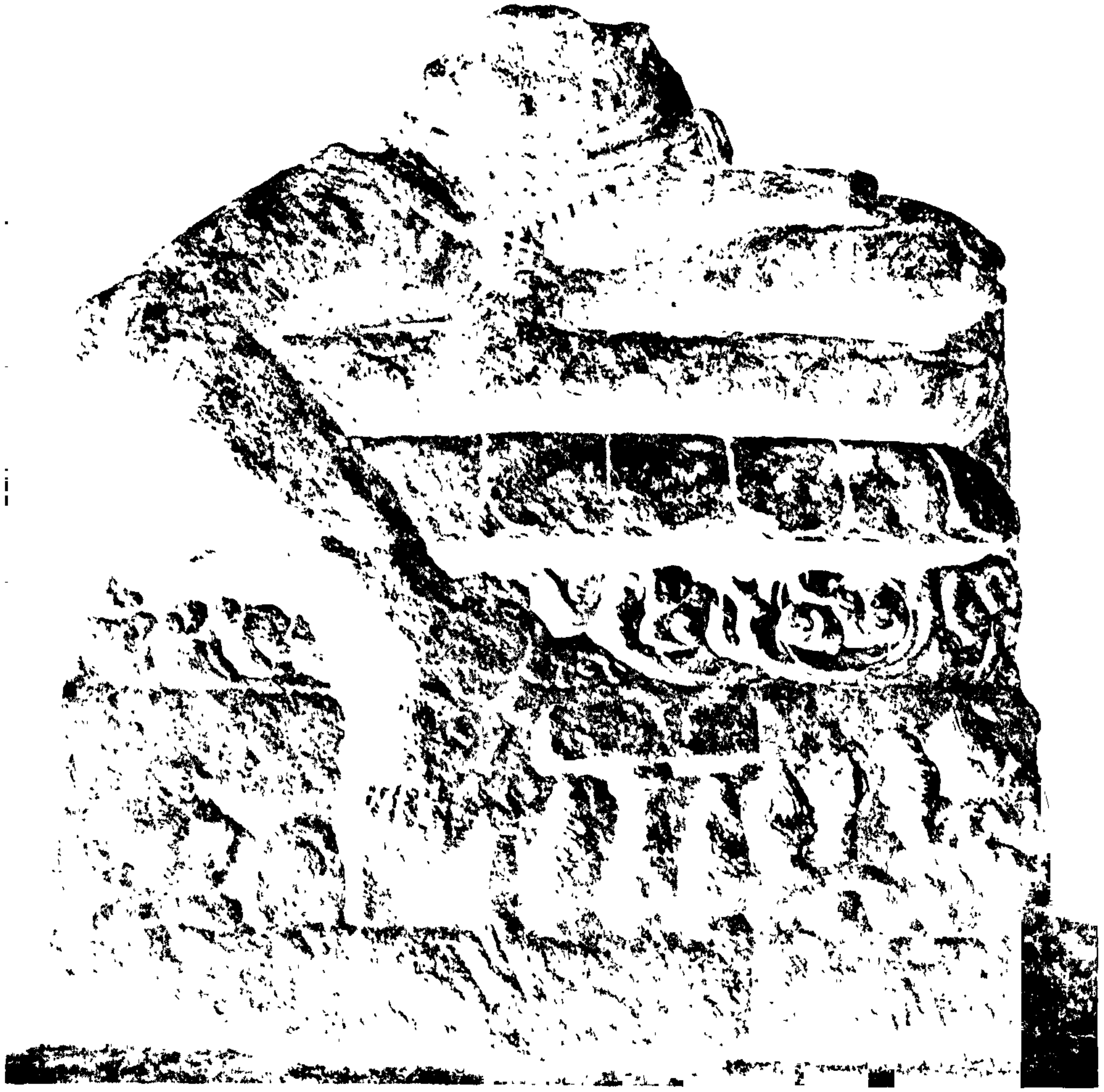
A. Tārā. See p. 159

PLATE CCCL

B. Chundā(?). See p. 162

A. Goddess. See p. 160

PLATE CCCLI



A. Lower part of an image of a Bodhisattva. See p. 462

B. Fragment of an image with Tārā. See p. 464

PLATE CCCLII

B. Lion. See p. 165

A. Buddha in *dhyana-mudra*. See p. 165

A. Buddha. See p. 433

B. Buddha. See p. 456

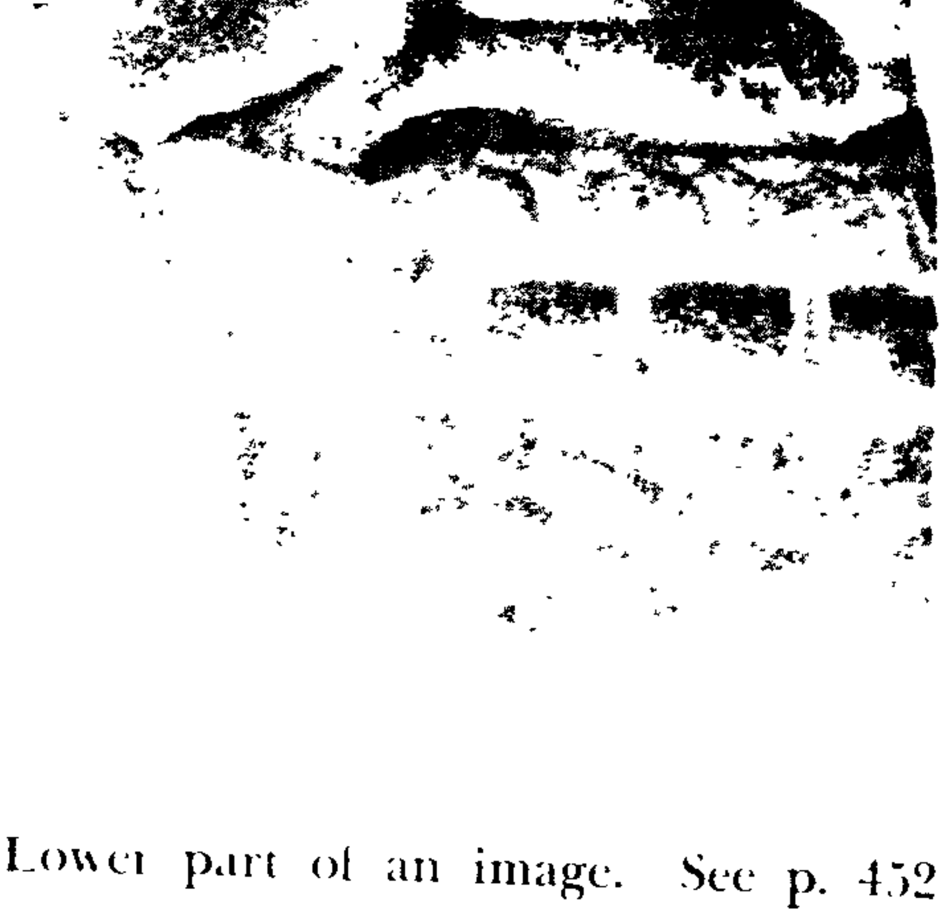
C. Bust of Avalokiteśvara. See p. 460

D. Bust of a Bodhisattva. See p. 462

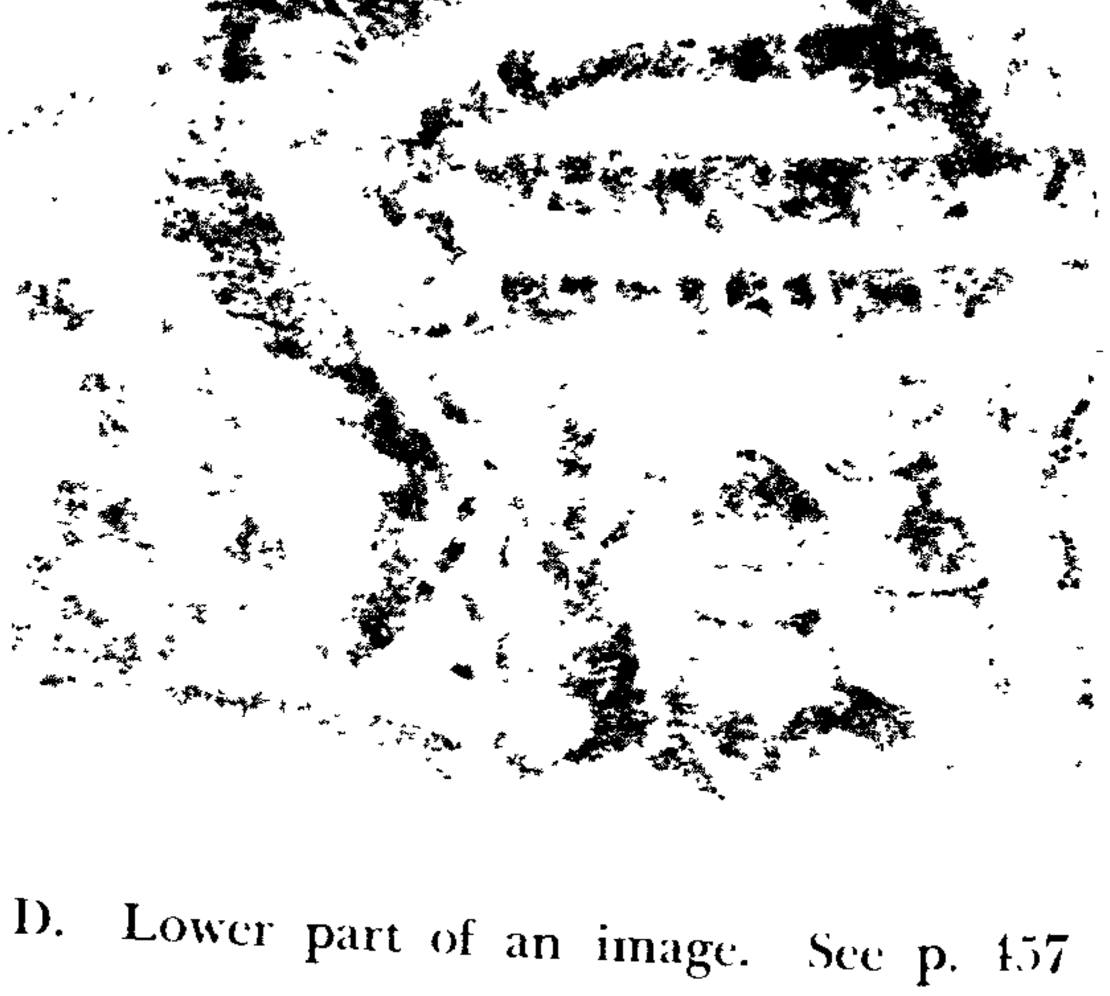
PLATE CCCLIV

A. Bodhisattva. See p. 438

B. Jaṭāmukuṭa-Lokeśvara. See p. 450



C. Lower part of an image. See p. 452



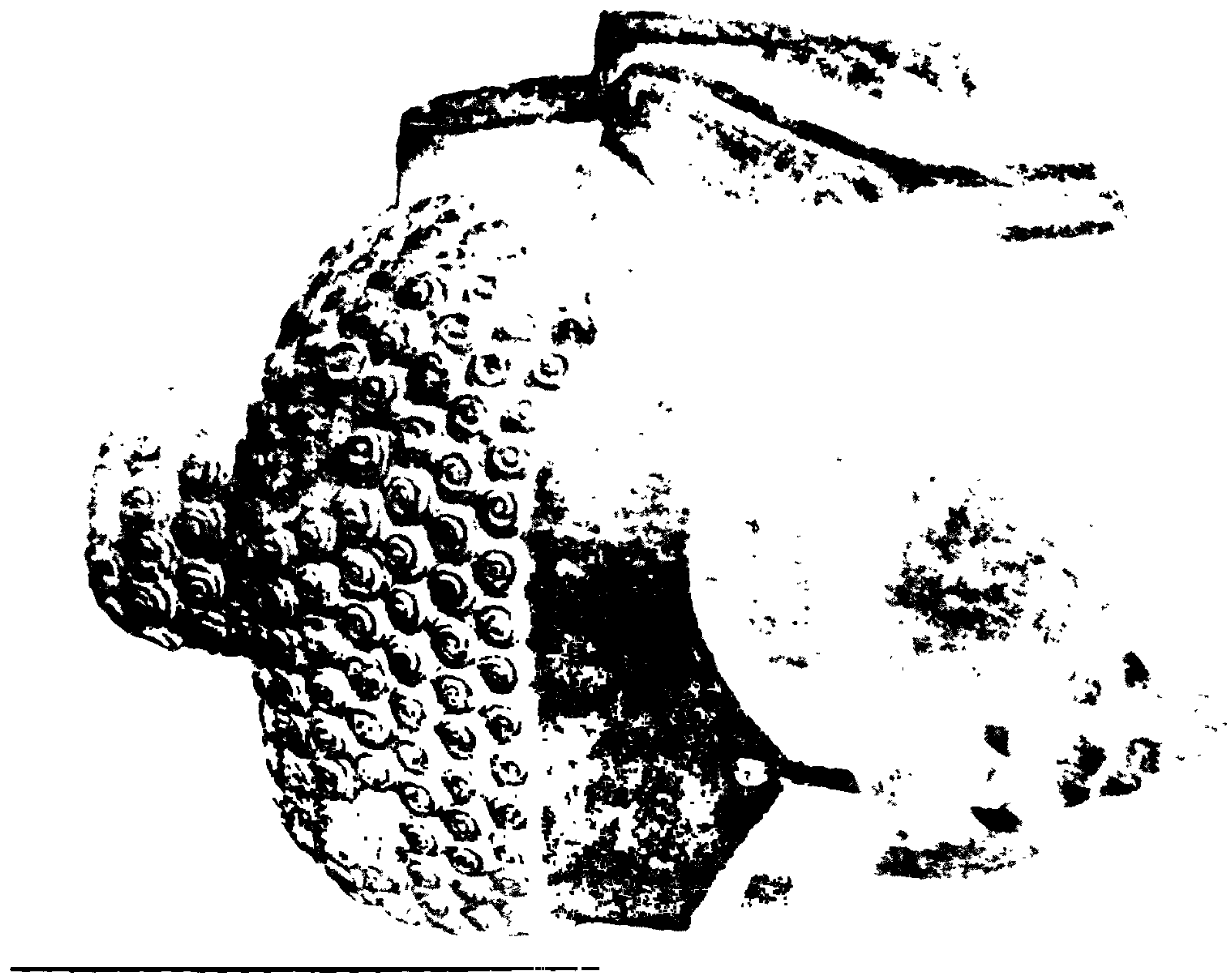
D. Lower part of an image. See p. 457

A. Bust of a Bodhisattva. See p. 456

B. Lower part of an image of Buddha. See p. 449

C. Vajrasattva. See p. 461

PLATE CCCLVI



A. Head of Buddha. See p. 461

B. Mañjuśrī. See p. 461

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